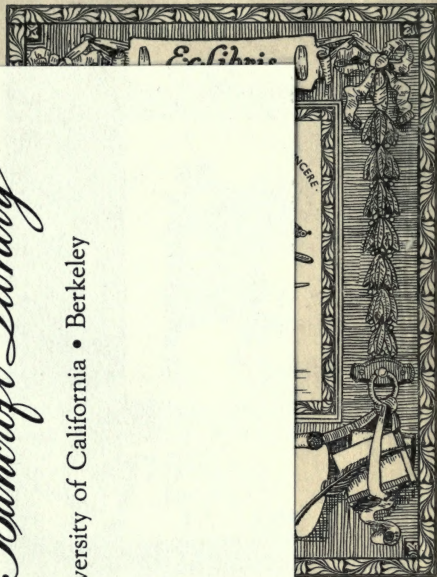




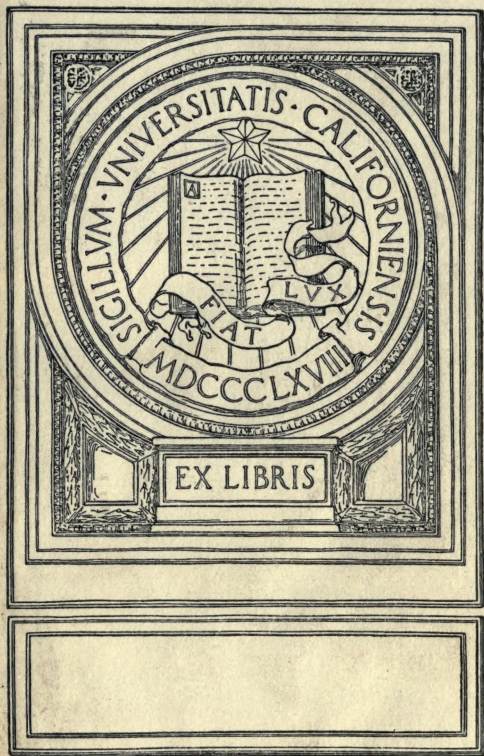
# *The Bancroft Library*

University of California • Berkeley






*Howard S. Taylor*  
1920











Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation

PART I.

---

LITERARY SUBJECTS.





JOHN A. BOWLING  
GUIDE TO TYPOGRAPHY,

IN TWO PARTS,

LITERARY AND PRACTICAL;

OR,

The Reader's Handbook

AND THE

COMPOSITOR'S VADE-MECUM.

---

BY HENRY BEADNELL,

PRINTER.

---

PART I.—LITERARY.

---

LONDON:

F. BOWERING, 211, BLACKFRIARS ROAD;

AND ALL BOOKSELLERS.

Z 244  
A 2 B 4

LIBRARY  
SCHOOL

LONDON:

ADAMS AND GEE, PRINTERS, MIDDLE STREET,  
WEST SMITHFIELD, E.C.

TO THE  
RISING GENERATION OF PRINTERS

*This Manual,*

ON THE LITERATURE AND PRACTICE OF THE NOBLE ART TO  
WHICH THEY HAVE DEVOTED THEMSELVES,

IS RESPECTFULLY INSCRIBED,

BY THEIR SINCERE WELL-WISHER,

THE AUTHOR.

M 3920





## P R E F A C E.

---

UNDER various designations, such as Guides, Hand-books, Companions, &c., numerous books have, from time to time, been compiled by members of the printing business desirous of lightening the labor of the inexperienced, and of clearing the path of the learner of the difficulties which continually interrupt his progress in the early period of his career.

Some of those productions undoubtedly possess considerable merit, and creditably answer the end for which they were designed. But all of them, as far, at least, as they have come under my observation, have treated of the Art of Printing mainly as a mere mechanical occupation, and have paid little attention to those branches of literature which it is so important to the tyro to master, if he would rise to the status of an intelligent workman, able to give a reason for his acts, and not sink to the level of a mere routine picker-up of types, on all occasions blindly and inconsiderately adhering to his copy, however incorrect or absurd that may be. Hence, the practical utility of those productions has, as a general rule, borne no proportion to their bulk and cost; for, while these in some cases are very considerable, the real value of the matter contained in them is but too often comparatively small.

- To remedy this defect,—to produce a real Vademecum for the Author, the Editor, the Corrector, and the Compositor,—a book to be placed in the hands of the Apprentice as soon as he begins to compose, and to be his constant companion, until he becomes as conversant with it as with his boxes,—which shall be a rational expositor of those numerous and often intricate literary subjects which it so much concerns every one connected with the Press to master, but a knowledge of which can now only be acquired at the cost of much labor and research,—has been the endeavor of the Author in undertaking the work, the First Part of which is now submitted to the judgement of the reader. Whether he has succeeded in his intention, is not for him, but for the public, to determine: at all events, even if he has failed, he will have the satisfaction of reflecting that he has at least *attempted* to accomplish a work, which, if well done, he has no doubt would prove acceptable to every one practically connected with the typographical art.

To dilate here upon the nature of the work, would be superfluous: what it is, or what it aims to be, will be clearly seen from an inspection of the table of contents which follows this Preface. The Author will only add, that he submits his book to the friendly criticism of an indulgent public; convinced, that if it but moderately answer the end proposed, it will be favorably regarded, and will secure that approbation which is the main solace of those who labor in the cause of general improvement, in however humble a sphere.

July, 1859.



# CONTENTS.

## CHAPTER I.

### ENGLISH ORTHOGRAPHY.

	PAGE
General Remarks .. .. .	3
Of the Vowels as Final Letters .. .. .	5
Of Final Semivowels .. .. .	11
Of Final Liquids .. .. .	16
Of the Double Letters as Finals .. .. .	17
Of Final Mutes .. .. .	18

## CHAPTER II.

### LITERARY MISCELLANIES, CHIEFLY ORTHOGRAPHICAL AND SYNTACTICAL.

<i>A</i> or <i>an</i> before a Vowel or silent <i>h</i> .. .. .	24
The Prefixes <i>im</i> or <i>in</i> and <i>em</i> or <i>en</i> .. .. .	25
The Prefixes <i>in</i> and <i>un</i> .. .. .	27
On the Formation of the Plurals of Words compounded of a Noun and an Adjective .. .. .	27
On the Plural of Nouns ending in <i>y</i> .. .. .	28
On the use of Diphthongs and Diacritical Marks in English Printing .. .. .	30
The Termination <i>ise</i> or <i>ize</i> .. .. .	31
Of the words <i>succeed</i> , <i>proceed</i> , <i>precede</i> , &c. .. .. .	32
Of the Verb <i>can</i> .. .. .	33

	PAGE
The Termination <i>or</i> or <i>our</i> .. .. .	34
The Termination <i>or</i> or <i>our</i> and <i>er</i> .. .. .	35
The Terminations <i>able</i> and <i>ible</i> .. .. .	38
Nouns Substantive in <i>sion</i> or <i>tion</i> .. .. .	38
The Termination <i>ance</i> or <i>ence</i> .. .. .	37a
Some Peculiarities of the Letter <i>c</i> .. .. .	39
<i>Defense, pretense, offense, expense, &amp;c.</i> .. .. .	40
<i>Dispatch</i> or <i>despatch</i> .. .. .	40
Two or more Ordinal Adjectives preceding a Noun .. .. .	41
Double Possessives .. .. .	42
Nouns of Weight, Dimension, Value, and Capacity .. .. .	43
<i>Half-hour, half-mile, half an hour, &amp;c.</i> .. .. .	44
<i>As follows, as follow</i> .. .. .	45
<i>Excellence, Excellency</i> .. .. .	46
The Derivation of English Words .. .. .	46
Prepositions before and after Verbs .. .. .	49
Numbers, Weights, Measures, &c. .. .. .	50
The Omission of <i>s</i> in the Possessive Case .. .. .	50
<i>Nothing, Anything, Something, Everything; None, Some</i> <i>one, &amp;c.</i> .. .. .	51
<i>Sixpence, Ninepence, &amp;c.</i> .. .. .	52
<i>Farther</i> and <i>Further</i> .. .. .	53
The word <i>wholly</i> .. .. .	53
<i>Peas</i> and <i>Pease</i> .. .. .	54

## CHAPTER III.

## THE PROPER FORMATION OF DERIVATIVE AND INFLECTED WORDS.

Terminations after <i>e</i> silent .. .. .	55
Consonant Terminations after <i>a</i> Mute .. .. .	57
Vowel Terminations after <i>a</i> Consonant .. .. .	57
Words ending in <i>ll</i> .. .. .	63
Words ending in <i>ss</i> .. .. .	66

## CHAPTER IV.

## ON THE FORMATION OF COMPOUND WORDS.

	PAGE
General Observations .. .. .	67
Words of the same Part of Speech .. .. .	68
Names of Places .. .. .	70
Nouns Substantive taken adjectively .. .. .	72
Nouns expressing Purport or Object .. .. .	75
Present Participle and Participial Adjectives .. .. .	75
On the compounding of Adjectives of Number .. .. .	77
Fractional Numbers .. .. .	78
<i>An hour, a day, a week, a month, &amp;c.</i> .. .. .	79

---

## CHAPTER V.

## SYLLABICATION, OR THE PROPER DIVISION OF WORDS.

A Consonant between two Vowels .. .. .	81
Consonants doubled .. .. .	83
Two Consonants between two Vowels .. .. .	83
Prefixes .. .. .	84
Affixes or Terminations .. .. .	85
Rules for dividing Latin Words .. .. .	87
Exceptions to the Rules .. .. .	88
Rules for dividing Greek Words .. .. .	89

---

## CHAPTER VI.

## ON PUNCTUATION.

Preliminary Observations .. .. .	90
Construction of Sentences .. .. .	93
Symbols used in Punctuation .. .. .	97

	PAGE
On the Nature of Sentences, and the Combination of Propositions .. .. .	98
Of the Adjuncts of Propositions, and of Separable and Inseparable Subordinate Propositions .. .. .	104
The Connection of Affirmations, or Compound Sentences	114
The Comma .. .. .	115
The Semicolon .. .. .	132
The Colon .. .. .	135
The Period or Full-stop .. .. .	138
The Interrogation .. .. .	140
The Exclamation .. .. .	142
The Parenthesis .. .. .	144
The Dash, or Rule .. .. .	147

## CHAPTER VII.

## MISCELLANEOUS SYMBOLS USED BY PRINTERS.

Marks of Quotation .. .. .	162
The Apostrophe .. .. .	166
The Hyphen .. .. .	163
The Brace .. .. .	164
The Crotchet, or Bracket .. .. .	165
The Ellipsis .. .. .	166
Marks of Reference .. .. .	166
Accentual and other Marks .. .. .	169
Marks of Quantity .. .. .	169
The Accents .. .. .	169
The Diæresis .. .. .	170
The Cedilla .. .. .	171
The Tilde .. .. .	172
The Inverted Comma .. .. .	172
Double Commas .. .. .	172
Miscellaneous .. .. .	172



## CHAPTER VIII.

## ON THE PROPER USE OF CAPITAL LETTERS.

	PAGE
General Remarks .. .. .	174
Commencing Words .. .. .	175
After a Full-Stop or Interrogation .. .. .	175
The Appellations of the Deity .. .. .	175
Titles of Honor and Respect .. .. .	176
Proper Names .. .. .	177
Adjectives derived from Proper Names .. .. .	180
Titles of Books, &c. .. .. .	181
Epochs .. .. .	182
First Word in a Line of Poetry .. .. .	183
The First Word of a Quotation .. .. .	183
<i>I</i> and <i>O</i> .. .. .	183

## CHAPTER IX.

ASTRONOMICAL, ALGEBRAICAL, MATHEMATICAL, BOTANICAL,  
MEDICAL, AND OTHER SIGNS.

Astronomical Signs .. .. .	184
Time and its Divisions .. .. .	186
The Day .. .. .	187
The Year .. .. .	187
The Week .. .. .	189
The Month .. .. .	189
Cycles .. .. .	192
Epochs or Eras .. .. .	192
Mathematical and Algebraical Signs .. .. .	193
Botanical Signs .. .. .	196
Medical Signs, &c. .. .. .	197

**CHAPTER X.**

**ABBREVIATIONS, AND LISTS OF FOREIGN WORDS, ETC.**

	<b>PAGE</b>
Abbreviations of Books of Scripture .. ..	199
Abbreviated Names of Months .. ..	200
Abbreviations of Titles, Offices, Professions, Institutions, &c.	200
Miscellaneous Abbreviations .. ..	205
Some French Abbreviations .. ..	209
Some German Abbreviations .. ..	210
Abbreviations of the principal Greek and Latin Authors	211
Explanation of French, Latin, and Italian Words and Phrases	213

**CHAPTER XI.**

**LITERAL NOTATION.**

Roman Literal Notation .. ..	230
Greek Numerals .. ..	234
Hebrew Numerals .. ..	236
Arabic and Indian Numerals .. ..	237

**CHAPTER XII.**

**ON CORRECTING A PROOF-SHEET.**

Explanation and Use of Symbols employed .. ..	238
Cautions as to their Use .. ..	241
Hints to Authors on preparing Manuscript for the Press ..	241
On the Duties of a Reader .. ..	243

**CHAPTER XIII.**

**TABLES USEFUL TO THE AUTHOR, CORRECTOR, ETC.**

Table of Signatures and Folios .. ..	247
Condensed Table .. ..	249
Table of Proper Names .. ..	252

## CHAPTER I.

---

### ENGLISH ORTHOGRAPHY.

THIS is a subject which comes immediately within the province of the printer, and of which, in the long run, he is the ultimate arbiter; and therefore one with the principles of which he ought to be intimately acquainted. Yet, strange to say, many printers seem never to trouble themselves with principles at all, but are quite content to follow in the wake of authority and routine, whether these be right or wrong, rational or absurd, so long as the mechanical part of their work is tolerably passable.

Hence has arisen the anomalous and absurd manner of spelling certain words, which I shall have occasion to notice in the progress of this chapter, which reflects so much discredit on the literary reputation of printers, as a body, and which will increase in number and absurdity, unless more attention be given to the matter than has hitherto been the case.

To aid in removing this opprobrium, I propose to consider the subject at some length, and to investigate somewhat in detail the principles which govern the orthography of the English language, in some of its branches at least; beginning from its most simple elements. I would therefore here more especially bespeak the attention of the young printer anxious to master this important branch of his business.

Undoubtedly, were orthography regarded simply as the art of representing by written characters, of a definite and well-ascertained signification, the various sounds emitted by the human voice in the utterance of man's thoughts, the English system, in common with many others, might be pronounced to be extremely contradictory, anomalous, and barbarous. But many causes, besides that of the mere effort to represent individual sounds by arbitrary but fixed corresponding symbols, have combined to establish and settle the method of spelling now current in our language; and not one of the least of these causes has been the practice of those peoples whose languages have constituted the groundwork or the ornament of our own. So potent have been those influences, and so firmly have certain anomalies become fixed in the language, from their adoption by our greatest writers for a period of some centuries, that any attempt materially to alter the orthography now in use, and to place it upon what might be considered a more rational basis, would, I think, be utterly unsuccessful; and therefore its investigation in this place would be little more than a waste of my own time, and an unreasonable demand upon the patience of the reader: men will not unlearn that which has cost them so much trouble, and of which they are comparatively masters, merely to learn another system, which would, after all, but conduct them to the same end, even though that system might be intrinsically better, and could be supported by arguments the most philosophical and convincing. Besides, the adoption of any system of spelling founded upon pure phonetic principles, would soon render useless all the books which have been hitherto printed, or else necessitate the learning of both systems, by all who would not lose the pleasure and the profit of an acquaintance with those authors whose works it might not be considered at the present day sufficiently remunerative to reprint. For these reasons, I will refrain from discussing such alterations, and will



confine my observations within a much narrower limit yet not, I hope, without throwing some light upon matters not wholly uninteresting, either to the printer or the man of letters.

Firstly, then, I propose to consider each letter of the alphabet in its character of a final, and the changes it undergoes in that position ; for in this consists the principal difficulty of English orthography : but instead of taking the letters in their usual order, I will divide them into classes, according to their nature, and will make such observations upon the principles involved, as the requirements of each case may suggest ; merely premising, that I deprecate the censure of the initiated, if some of my observations appear to them trite and elementary ; reminding them, that I write for the uninstructed rather than for the well-informed reader.

### 1. *Of the Vowels as Final Letters.*

I need hardly remind the tyro that the vowels in the English language are *a, e, o, u*. *I* is also generally deemed a vowel : it is so when pronounced as in *pin*, but it is a diphthong when pronounced as in *pine*. *W*, when at the end of a syllable, mostly forms a diphthong with the vowel which precedes it, as in *few, new, now, cow* ; sometimes it is entirely silent, and of course is of no real effect, or properly any letter at all ; but, as far as pronunciation is concerned, a mere unmeaning symbol ; as in the words *burrow, morrow, sorrow*. *Y* is also a vowel when final, if it be sounded as *e*, as in *beauty* ; but it is a diphthong when it is sounded like *i* ; as in *by* : it is also sometimes entirely quiescent.

The letter *a* seldom occurs at the end of a word in English. When it is met with, and is pronounced, it is mostly in words of foreign origin ; sometimes as a sin-

gular, at others as a plural ; as, *area*, *idea*, *arcana*, *data* ; else it is silent ; as in *tea*, *sea*, *flea*.

*E* is a very common terminal letter in English words, but, what is singular, it is never pronounced at the end of words of more than one syllable, unless it be double, as in *committee*, *referee*, *obligee* ; except in words of foreign origin, such as *acme*, and proper names, as *Penelope*, &c. But as this rule does not hold with monosyllables, it is only for distinction-sake that some are so spelt ; as, *bee*, *thee*, &c. ; or else to avoid confusion in the plurals and derivatives ; as, *tree* (pl. *trees*), *see* (he *sees*) : for *tres*, *ses*, would indicate the short sound of *e*. The power of *e* final is mostly represented by *y* in words of more than one syllable ; as in *ambiguity*, *bounty*, *scarcity*, *society*, &c.

When *e* final follows a single consonant preceded by a vowel, it has generally the power of lengthening that vowel ; as may be seen in the words *abate*, *replete*, *indite*, *promote*, *refute*, *defile*, *prime*, *prone*, *wife*, &c. ; where the only use of the final *e* is to denote the lengthened sound of the preceding vowel.

Whenever an affix beginning with a vowel is added to such words (*i. e.* words ending in *e* mute, preceded by a long vowel and a single consonant), then, as the single consonant between two vowels sufficiently indicates that the first vowel has its long sound, the office of *e* is thereby fulfilled, and it is consequently discarded in inflected and derivative words. Thus, from *abate* comes *abating* ; *denote*, *denoting* ; *repute*, *reputation* ; *excite*, *excitability* ; *debate*, *debatable* ; *remove*, *removable*, &c. Hence, in the following pages, I shall strictly adhere to this, the only rational and correct way, of spelling these and such-like words.

It may be further observed of this letter, that whenever it occurs as a final, after *l* preceded by another consonant, and which altogether form one syllable, *e* is pronounced before *l*, although it is written after it. Thus,

*bauble, barnacle, twaddle, trifle, beagle, freckle, example*, are respectively pronounced, *baúbel, twáddel*, &c.

This anomaly in spelling has crept into several words ending with the sound of *er* preceded by a consonant ; such as *centre, metre, manœuvre, meagre, ogre, theatre* ; but as they are not numerous, and custom and analogy are against it in other words, I think Mr. Webster was justified in condemning the practice, and that it would be much better to spell such words as they are pronounced, and in accordance with the general analogy of the language, *center, meter, maneuver* (for, as will be hereafter explained, we have no diphthongal characters in English words), *meager, oger, theater* ; as was formerly the practice. Hence, should I have occasion to use these words in the course of the following pages, the reader will find them spelt in the manner I have just indicated ; although, with the exception of *maneuver*, I have not much hope that the example will be generally followed, for some time at least : but *manœuvre* is such an extravagant anomaly, and such a glaring instance of our servile, unreasoning imitation of foreigners, even against the most settled analogies of our own orthography, that I do hope to see it forthwith discarded altogether.

Nevertheless there are a few words which must be excepted from the rule ; and these are, where *c* is the consonant preceding *r*, and it has the sound of *k* : for as *c* immediately before *e* has invariably a soft sound, it might be the occasion of confusion, were it placed in any other than its ordinary position in such words as *acre, lucre, and massacre*.

When *two* vowels precede a final consonant, then *e* is not generally added ; because its office of denoting elongation is already effected by the two vowels. Hence we spell *foal, coal, mail, rail, dream, been, peep, creep, reap, room, toast, pour, poor, roar, &c.*, without a final *e*. Nevertheless, the *sibilant* letters *c soft, s*, and *z*, are exceptions to

the rule; for these take a final *e*, even when they are preceded by two vowels. Examples in point are *sluice*, *fleece*, *piece*, *niece*, *cruise*, *choose*, *rouse*, *maize*, *breeze*, *sneeze*. This is owing, I suppose, to their semivowel character; which seems to admit of a kind of indistinct vowel-sound after them, whenever they occur at the end of a word, especially if preceded by a long vowel or diphthongal sound. But the rule, one would think, should have been applied to the letter *f*, which certainly largely partakes of a semivowel character: yet it has not; for we write *belief*, *reproof*, *behoof*, *grief*, *thief*, &c., without a final *e*; and yet, with strange inconsistency, the rule is allowed to have force with the almost mute *v*; as may be seen in the words *grieve*, *sleeve*, *bereave*, *retrieve*, *grove*, &c.

The reason above given is sufficient to account for the spelling with final *e* such words as have *th* and two vowels before it, in which the deeper sound of *th* is required; as in *breathe*, *loathe*, *soothe*, *seethe*, &c.; although, when this prolonged and deep sound of *th* is not to be indicated, the final *e* is dispensed with; and we accordingly write *breath*, *death*, *south*, *loth*, *sooth*, *mouth*, *uncouth*, &c.

The letter *i* terminates no purely English word. In those few instances in which it is met with, it is as the sign of the plural of words which still retain the formation proper to the language from which they are derived. Such are *radii*, *literati*, *cognoscenti*, &c. Its long sound is represented, at the end of words, by *y*; as, *cry*, *dry*, *rely*, *satisfy*, *deny*, &c. In most cases in which *y* is not substituted for the sound of *i* final, a silent *e* is added to *i*, as if to give corroboration to the general rule, that *i* can never end an English word; as in *die*, *tie*, *lie*, *vie*, *hie*. But before an affix beginning with *i*, this *ie* is also changed into *y*; as in *dying*, *trying*, *vying* (not *vieing* as sometimes erroneously spelt), *lying*, &c. *Dye* is an anomaly not countenanced by Johnson or Walker, but which custom



has now pretty firmly established, in order to present a different form to the eye, of what appears to be the same word under another acceptation, although the sound of *die* and *dye* is exactly alike.

Final *o* has sometimes its ordinary sound, as in *so* and *lo*; and sometimes the sound of *oo*, as in *do* and *to* (a curious anomaly). At the end of words of foreign extraction, *o* has always its ordinary sound; as in *quarto*, *junto*, *grotto*, *canto*, &c.

In the formation of the plural of nouns with this ending, the general rule is, that *es* is added to the singular; as in *potatoes*, *cargoes*, *buffaloes*; yet the following words add only *s*: *grotto*, *junto*, *canto*, *cento*, *quarto*, *portico*, *octavo*, *duodecimo*, *tyro*, *solo* (all, by the bye, foreign words); and also all nouns ending in *io*; as, *folio*, *folios*; or, in fact, whenever *o* is immediately preceded by a vowel; as, *cameo*, *embryo*, &c.

A notable peculiarity is to be observed with regard to nouns substantive ending with the sound of *o*. If they be words of more than one syllable, they for the most part end simply in *o*; but if only of one syllable, they take an *e* after the *o*: thus, *canto*, *potato*, *quarto*, *hero*; but, *doe*, *foe*, *hoe*, *roe*, *sloe*, *toe*, *woe*, &c. Yet other monosyllables, not nouns substantive, have no final *e*; as, *so*, *lo*, *no*.

As to final *u* and *w*, little need here be said: they never occur in English words, unless in connection with some other vowel, with which they for the most part form a diphthong; as, *thou*, *you*; *know*, *sow*; *few*, *slew*.

The letter *y*, in English root-words, is only to be met with as an initial or as a final: in the former case, it is a consonant, and in the latter, it is either quiescent, or it may be a vowel or a diphthong. If *y* final be preceded by a consonant, and the accent is on the last syllable, then *y* is a diphthong, and is pronounced like long *i*; as in *deny*,

*rely* ; but if the accent is not on the last syllable, then *y* is a vowel, and has the sound of *e* ; as in *pony*, *putty*, &c. Should final *y* be preceded by *a* or *e*, it is mute, wherever the accent may be ; as in *obey*, *journey*, *day*, *overlay* ; and is consequently, in reality, neither vowel nor consonant, but, as was before said, as far as pronunciation is concerned, an unnecessary symbol : but if it be preceded by *o*, it forms a diphthong with that vowel ; as in the words *joy* and *employ*.

When final *y* is preceded by a consonant, and has the sound of long *i*, or of *e*, then *y* is changed into *i* before all vowel additions, except *i* ; for two *i*'s never meet together in English. Thus we spell *cries*, *cried*, *denied*, *vitri-fied*, *multiplied*, *pitied*, *dainties*, &c., with an *i* before the termination, although we write *crying*, *denying*, *vitri-fying*, *multiplying*, *pitying*, &c., with a *y*. And the same rule holds good also before consonant-beginning terminations, but with one exception likewise. Examples : *pitiful*, *beautiful*, *embodiment*, *drily*, *slily*,\* *craftiness*, *haughtiness*. The exception is, when *ness* is added to a word which has the accent on the last syllable ; as, *shyness*, *dryness*, *slyness*. But I own I can see no valid reason for this variation from the general rule, although custom seems to have firmly established it.

Whenever *y* final is preceded by a vowel, *y* will remain before all sorts of terminations ; as, *pray*, *prayeth* ; *stay*, *staying* ; *gay*, *gayer* ; *boy*, *boyish* ; *destroy*, *destroyed* ; *pay*, *payment* ; *journey*, *journeyed* ; *enjoy*, *enjoyment* ; *day*, *daily* ; *gay*, *gayly* ; *flay*, *flayed* ; *stay*, *stayed* ; *buy*, *buyer*.

Notwithstanding the simplicity of this rule, some incorrigible irregularities have crept into the language ; such as *staid*, *paid*, *saith*, *said*, *daily*, *gaily*, &c. ; which must, I suppose, remain as incurable, for some time at least.†

\* Not *dryly*, *slyly*, as frequently printed.

† I have observed lately, that the irregularity of the word

Following the analogy of other words ending in *y*, the plural of nouns is formed by changing *y* into *ies*, if *y* be preceded by a consonant ; as *fly, flies* ; *beauty, beauties* ; but if a vowel come before *y* in the singular, *s* only is added ; as, *day, days* ; *boy, boys*. Nevertheless, for a reason which I shall hereafter give, nouns which terminate the singular in *ey*, are by many spelt in the plural in *ies* ; as, *money, monies* ; *attorney, attornies*.

## 2. Of Final Semivowels.

A semivowel is a letter the sound of which is not entirely closed when pronounced at the end of a syllable, or when alone, but is capable of some degree of prolongation. The more perfect semivowels are *c* soft, *f*, *g* soft, *j*, *s*, *z*, and *l* ; the less perfect are *m*, *n*, *r*, and *v*.

*F* is perhaps the most perfect of all the semivowels ; that is, its sound is capable of being prolonged at the end of a word or syllable with a slighter effort than is required for the prolongation of any other semivowel. This may be observed in pronouncing the words *buff, cuff, re-buff, leaf, loaf, woof, calf*, and suffering the sound to be extended somewhat longer than usual : for it will be found that this can be done with the greatest ease.

It is for this very valid reason, I suppose, that our lexicographers, in settling the system of orthography now in use, always double this letter at the end of a word, when it is preceded by a short vowel, whether the accent

*paid* has been adopted by the *Times* and other newspapers, in a quite different acceptation of the word, in their account of the operations of laying down the Atlantic telegraph-wire. We there constantly meet with the terms *paid out so much cable*. Now, certainly, it would be much better in this case to adhere to analogy and reason, and say *payed out*, especially as the word here has a meaning so entirely different from its ordinary one.

be on the last syllable or not. Hence we have *cuff*, *snuff*, *rebuff*, *bailiff*, *midriff*, *handcuff*, &c.

*Remark 1.*—If and *of* are almost the only exceptions to this rule in the language: the first is owing to the spelling of its Saxon primitive, and the latter, perhaps, because *f* has not its ordinary sound, or else to distinguish it from *off*.

*Remark 2.*—*Clef* is also usually spelt with one *f*, in order that it may preserve its French form; but as we have changed the pronunciation from the original, we ought also, if we would have a due regard to the consistency of our own principles, and not be content with mere unreasoning literal imitation, to change the spelling too, and write *cleff*.

But if *f* final be preceded by *two vowels*, then, as in the emission of sound the breath is not so forcibly propelled on this articulation, but is retarded by the longer utterance of the vowel-sounds, in that case—equally as judiciously as before—only one *f* is used. Example: *proof*, *loaf*, *leaf*, *hoof*, *belief*, *waterproof*. It is for this reason that we still spell *deaf* with one *f*, although we have shortened the sound of the two vowels into *ě*: but they are, however, in some parts of England, still pronounced long, somewhat as in *leaf*. As remarked under the letter *e*, when *f* final consonant is preceded by a *single long vowel*, it is invariably followed by *e*; as, *life*, *knife*, *safe*, *strife*.

*C* soft, *g* soft, and *j*, are never met with at the end of English words, and therefore call for no remark in this place.

*S* seems to claim the second place in the list of semi-vowels, and thence, like *f*, it is for the most part doubled at the end of monosyllables when preceded by a short vowel,\* and also at the end of polysyllables so circum-

\* *As*, *was*, *his*, *is*, *yes*, *thus*, *us*, *this*, and *gas*, are about the only exceptions not noted in the text. They are all too firmly



stanced ; but, unlike *f*, custom varies as to the doubling of *s* when, although it may follow a short vowel, yet the accent is not on the last syllable. Hence we have *lass*, *pass*, *cess*, *tress*, *kiss*, *miss*, *loss*, *moss*, *puss*, *truss*, *repass*, *amass*, *distress*, *redress*, *across*, *emboss*, *discuss*, &c., with double *s* ; but when the accent is placed on other syllables than the last, we meet with the utmost confusion ; sometimes having two *s*'s, and sometimes only one, under precisely corresponding circumstances. To me it appears, as *s* is almost as complete a semivowel as *f*, the same rule ought to apply to both letters, and that we ought to spell all words ending in *s* preceded by a short vowel, with the double letter, wherever the accent may happen to be, unless in words which we have adopted unchanged from other languages ; such as *crocus*, *genius*, *omnibus*, *pus*, *rebus*, *plus*, and its compounds *nonplus*, *overplus*, &c. In accordance with this rule, it would certainly be more consistent with analogy to spell *canvass*, *Christmass*, and *Michaelmass* with double *s*, just as we invariably spell *compass*, *harass*, *witness*, *poetess*, *actress*, *authoress*, *goddess*, *blunderbuss*, &c., with the final letter doubled, although the accent in none of these instances is on the last syllable.\*

*S* also differs from *f*, as already hinted under that

---

fixed to admit of change, except the last, which certainly ought to be brought under the general rule. For, to say that it is so spelt in German, whence we have the word, is nothing to the purpose ; for they, *quite in accordance with their principles of orthography*, spell *glas* and *gras* with one *s* ; while we, in equally just accordance with *our principles*, spell them *glass* and *grass* : so ought we undoubtedly to do with *gass*, which is a word of comparatively modern introduction, and not to be generally found even in old German dictionaries ; having been introduced, I believe, by Van Helmont, in the early part of the last century.

\* I may note here, that *canvas*, meaning a kind of cloth, is generally spelt with one *s* ; but when meaning to 'examine,' 'sift,' &c., with two. This is solely for the sake of distinction, but is not founded upon any more valid reason.

letter, in taking a final *e* after it when it is preceded by two vowels ; as, *loose, louse, goose, grouse, mouse, &c.*

It may be further remarked of this letter, when followed by final *e*, that if it be preceded by a long vowel, it takes the sound of *z*,\* as in *rise, prose, Chinese* ; but *case, erase, excuse* (noun), &c., are exceptions.

The articulation of *z* differs very little from that of *s* ; it is not so sharp as the ordinary sound of the latter letter, and is yet sufficiently distinct to claim for itself the right to be represented by its appropriate symbol, whenever this can be done without intrenching too far on the vested privileges of words. As a final, it occurs very seldom, but when it does, it is always after a short accented vowel. After *i*, it is single, as in *phiz, quiz* ; but after *u*, it is doubled, as in *buzz*. There seems to be no ground for this distinction other than that of established custom.

In addition to its generally recognized character of a liquid, *l* is also a semivowel, although not so perfect a one as *f* or *s*. Hence we generally find in the dictionaries, that words ending in an accented short syllable, with *l* final, double that letter. In monosyllables, this is almost invariably the case ; as seen in *shall, fell, ill, poll, full, &c.* ; and with lexicographers, the rule holds for the most part in words of more than one syllable also ; for we find in the dictionaries, that even polysyllabic words coming under the description above intimated are generally spelt with this letter repeated. It is true that there are some exceptions, such as *repel, compel, rebel, instil, until*, and some others, which have crept into use from inatten-

\* A judicious regard to this rule has led our lexicographers to distinguish between the verbs *advise, devise, and practise*, and the nouns *advice, device, and practice* ; and might have further led them to the same distinction in *excuse*, in its verbal and in its nominal capacity.

tion or ignorance of the simple rule above given; and some of our modern printers have taken upon themselves—by what authority, or for what reason, I am unable to divine—to spell all such words of more than one syllable with but one *l*; and hence we continually meet with the absurd anomalies of *fell* and *befel*, *call* and *recal*, *fall* and *downfal*, &c. &c.; anomalies which would certainly never have been allowed, had the subject of English orthography met with that attention, and been prosecuted with that regard to principles, which the learned men of other nations have not thought beneath their dignity, or undeserving their acumen.

There are other cases in which the letter *l* is doubled when final, though not preceded by a short accented vowel; and these are when the articulation of *l* is preceded by the vowel *a* having the sound of *o*, or *o* having its long sound, or perhaps, rather that of *ou* or *ow*. Examples in point are *call*, *fall*, *stall*, *all*, *roll*, *toll*, *knoll*. This rule does not rest upon the just and natural basis previously given for the doubling of final semivowels in certain cases; but it is an established and useful anomaly with regard to these vowels under the particular circumstances mentioned; and as it is well understood, and seems consonant to the generality of people's notions, it certainly ought to be strictly adhered to. For this reason, because we use two *l*'s in the case of monosyllables, we should employ two in all other situations where the same rule applies. Hence it is preferable to spell *appall*, *befall*, *recall*, *enroll*, *controll*, with double *l* at the end of the word; and I would also prefer, if I thought my example would have any chance of being followed at present, to spell *allso*, *always*, *already*, *allbeit*, with two in the middle: but for the present I shall follow the ordinary practice.

The letters *m*, *n*, and *r*, may also lay claim to the character of semivowels, although they are not so easily pro-

longed at the end of a word as *f*, *s*, *z*, or *l*: they therefore might, without impropriety, have been doubled at the end of words having a short accented final syllable; but as none of our lexicographers have done so, the matter may be regarded as settled, and not open to innovation.

*Remark.*—*Err*, *purrr* (name of a bird), *bannns*, and *inn*, are the only words I can readily call to mind in which this rule is violated.

*V* is scarcely anything but a more densely articulated *f*, and for some not very obvious reason (I suppose), is never met with at the end of a word in English, whether the vowel which precedes it be long or short. Thus we have *sāve*, *wāve*, *brāve*, *nāve*, *hāve*, *līve* and *līve*, *knīves*, *gīves* and *gīves*, *drōve* and *lōve*, and numerous such-like discrepancies, firmly fixed in the language. Nevertheless, I cannot help thinking that it would have added to the consistency and intelligibility of our orthography, if the short syllable had not been graced with the unnecessary final *e*. Yet its removal now would be considered an intolerable innovation.

### 3. Of Final Liquids.

A liquid is a letter the articulation of which can be combined with that of other consonants, in the same syllable, without requiring the intervention of a vowel. Examples in point are,—*bring*, *blame*, *crime*, *cling*, *dream*, *flow*, *grow*, *plain*, *prow*, *slow*, *strive*, *trow*; and *bald*, *ward*, *wharf*, *calf*, *bulge*, *barge*, *bark*, *balk*, *whirl*, *furl*, *balm*, *warm*, *swoln*, *warp*, *skelp*, *false*, *hearse*, *wart*, *salt*, *salve*, *wolves*. It will be observed, that the letters *l* and *r* easily amalgamate with all the letters which they either precede or follow, in the examples adduced; and the only cases where such amalgamation cannot take place, are *l* with *r*, either of these liquids with a preceding double letter, or *q*, *m*, or *n*; nor, finally, can they combine with *w* and *y*.

*M* and *n* are generally classed as liquids ; but as they are incapable (in our language at least) of preceding and combining with any mute consonant, and can only (in common with some real mutes) amalgamate with the sibilant *s*, as in *smart*, *snarl*, *snub*, *snipe*, *spit*, *skate*, *stain*, *swell*, they would hardly have any claim to the character of liquids with us, were it not that they can, in some cases, be followed by the articulation of a mute consonant without the intervention of a vowel ; as in *lamb*, *plomb*, *lamp*, *swamp*, *band*, *land*, *saint*, *want*.

Beyond this definition, which is principally intended for my younger readers, I have no remark to make on these letters in this place.

#### 4. *Of the Double Letters as Finals.*

In English, the double letters are *g*, soft and *j*,—both of which, in fact, appear to be produced by the same articulations, composed of *d* and the aspirated sibilant *sh*, or something very near it ;—and *x* (formed of *k* and *s*) is the remaining double letter.

*G*, when the last consonant of a word, always takes *e* after it when it is sounded soft ; *j* never occurs in a similar position, nor as a final, in English words, except in the adopted Indian word *raj* ; and *x* must be content to be named only.

If the vowel preceding *g* be long in quantity, then *g* immediately follows that vowel ; as in *rage*, *page*, *wage*, *age*, *doge*, &c. ; but if the preceding vowel be short, then *d* is interposed between it and *g* ; as in *badge*, *pledge*, *bridge*, *dodge*, *judge*, *knowledge*, &c.\* Not that there is not

\* *Language*, *allege*, and *privilege*, are apparent exceptions ; but *a* and *e* in the last syllable of these words were formerly pronounced with a long quantity, as they are even yet by the generality of Scotch



the articulation of *d* inherent in the first class of words, although perhaps less forcibly expressed than in the second; but it is here added mainly for the purpose of denoting that the preceding vowel is short in quantity.

### 5. *Of Final Mutes.*

A *mute* is a consonant which, without the aid of a vowel, can convey no sound. Such letters are *b*, *c* hard, *d*, *g* hard, *k*, *p*, *q*, and *t*. These letters coming after a vowel, close the sound, and their articulation is incapable of prolongation, although it may in some cases be followed by a sibilant, or by a mute of another organic formation, without the intervention of a vowel; as in *robs*, *robb'd*; *rags*, *ragg'd*; *blocks*, *block'd*; *raps*, *rapt*; *rats*, &c.

It follows from the very nature of such consonants,—that is, their incapacity of prolongation at the end of a word,—that to write them double in this position, as if they could in some measure be reproduced under peculiar circumstances in that situation, is altogether incorrect. And this natural law has been pretty strictly adhered to by our compilers of dictionaries, in settling the present English orthography (although the Germans, but for quite another reason, not unfrequently repeat final mute consonants); for the only words I can readily remember, as ending with the same mute consonant repeated, are *egg*, *add*, *odd*, and *butt*: the three last of which I take to be for distinction-sake, or owing to the spelling of the words *addere*, *udda*, and *butte*, from which they are derived. The other may be regarded as a fixed anomaly, introduced by inadvertence or caprice (for the Saxon original is *æg*), to be

people. The quantity of the words has undergone a change in the South, but we have nevertheless retained the form proper to the long quantity, although instances are not rare, in old-printed books, of the forms *alledge* and *priviledge*.

duly taken note of, but not to be imitated in other words or regarded as resting upon a correct foundation.

Most of the mute consonants, considered as finals, might be passed over without remark ; but there are one or two on which a few observations may be made with perhaps some advantage to the tyro, or even to the well-instructed compositor.

1. There are very few words in the English language which end with the letter *c*. This at least is the case in Johnson's Dictionary ; and the same system has been followed by the majority of our lexicographers. It is also adopted by modern printers in nearly all monosyllables ;\* but in words of more than one syllable, they capriciously and unadvisedly, as I venture to think, omit it in some words, and retain it in others. Thus we have, uniformly, *black, speck, trick, block, buck, &c. &c.* ; and we as constantly meet with *ransack, barrack, henpeck, toothpick, bullock, paddock, padlock, buttock, &c.* ; yet as constantly find *physic, tunic, havoc*, and the great majority of polysyllabic words without a final *k*. But what reason there can be for omitting it in some words, and inserting it in others, under precisely similar circumstances, passes my comprehension. It cannot be owing to the source from which such words are derived, for in monosyllables from the Saxon, which had no *k*, we invariably insert one ; and

\* *Arc* is used in mathematics, and *disc* in Astronomy, for distinction-sake, I suppose. *Zink* is spelt *zinck* by Bailey, but more correctly *zink* by Martin (1742), which is sanctioned by Maunder, Webster, and others, although they do not eschew *zinc*. Both *talk* and *zink* are spelt with a *k* in German, and with a *c* in French ; but as the former is in accordance with our own system of orthography, and the latter opposed to it, there ought to be no doubt about which is the more correct in English : the only plea for *talc* is, that thus distinguished from the anomalously pronounced but very common word *talk*. This, perhaps, may be generally regarded as a good reason ; but it is purely accidental.

for polysyllables from the Greek, which has no *c*, we as invariably contrive to find one, even if we omit the *k* which is found in the original word. Thus the words *thick* and *stick* come from *ῥίκε* and *ῥτίκαν*, where no *k* is found ; and *physic* and *traumatic*, from *φυσική* and *τραυματικός*, where there is no *c*. How, then, can this anomaly be defended ? It is not much countenanced in Bailey's Dictionary, which is generally acknowledged to have been the best prior to the appearance of Johnson's ; yet Mr. Martin, who compiled his somewhat pretentious work about 1740, remarks that the practice was in his time coming into vogue ; and he moreover adopts it. But what reason does he give for this ? He simply says, at page 19 of his Introduction, that *c* is *more elegant* than *ck* ; and at page 21, that *k* is unnecessary. But if *ck* is inelegant in polysyllables, it is equally inelegant in monosyllables and compounds ; yet even Mr. Martin spells *smack*, *thick*, *stick*, &c. : and if *k* be unnecessary in one place, it is equally so in another. These opinions could not be unknown to Johnson, nor yet the incipient elegant practice ; for they began to prevail some years before the appearance of his great work ; yet he did not suffer them to prevail with him, and has almost uniformly preserved the *ck* final in all words preceded by a short vowel. On referring to Webster's Dictionary, I find that he lays down something like a rule on this matter. He says that *k* is rejected in polysyllabic words ending in *ic* and *iac*, but is generally retained in those ending in *ack* and *ock* ; the exceptions being *almanac*, *sandarac*, *limbec* (from *alembic*), and *havoc*. But this is a mere dictum as to the prevailing practice, supported by no argument, and for all that appears in the voluminous Introduction to his really valuable work, resting upon no rational foundation. But I think it is due to our national lexicographer, before adopting implicitly an anomaly introduced by no one knows who, and unsupported, as far as I know, by any argument of the least cogency, to

consider whether he might not have had some reason for declining to follow the turning tide, and for resisting a practice which began to have some supporters before his time. I do not know that he has anywhere expressed his reasons ; but it seems to me, that arguments such as the following may probably have determined him to adhere to a uniform system in this respect.

It frequently happens that a termination commencing with *e* or *i* is added to words ending with the hard sound of *c*, and that this sound is also preserved in the derivative or inflected word. Now, it is true that either *c* or *k* would represent this articulation, before the addition of the affix ; but as *c* is uniformly pronounced soft before *e* and *i*, it would be giving a power to this letter which it never elsewhere possesses, were we to require it to be pronounced hard in these particular circumstances. Hence we should be obliged to assume an additional letter (*k*) as belonging to the root-word, which never appeared in it, and to write *trafficked*, *physicked*, *trafficking*, *physicking* ; although we might say that no other final letter than *c* was necessary in *traffic*. It has been, no doubt, for the purpose of avoiding this assumption in inflected words, that the final *k* has been so uniformly assumed in monosyllables ; and if the rule be suffered to prevail there, I am utterly at a loss to imagine a sufficient reason why it should not also have equal force in words of more than one syllable. I will illustrate this by a few examples. *Thick* and *sick* have no *k* in the original. Why then are they uniformly spelt with one in English ? *Thic* and *sic* would equally represent the same syllable-closing articulation ; but then, in forming certain inflectional words, there would be confusion ; for *thicen* would represent the sound of *thisen*, not *thicken* ; and were the *c* repeated, of *thicsen* ; which of course is not what is wanted. *K* would have answered the purpose, for it could have been doubled, as all other mutes are before a vowel affix, if preceded by a short accented syl-

lable ; and as it always represents the hard sound of *c*, we should have written *thikken*, *sikkenening*, and the pronunciation would have been correctly indicated. But as all our lexicographers have thought proper to eschew *kk* in all cases, and to write *ck* at the end of words of one syllable when preceded by a short vowel, the reason, as I have endeavoured to show, remains of equal force for adopting *ck* with regard to other words similarly circumstanced, of whatever length they may happen to be.\*

But when an affix beginning with the vowel *a*, *o*, or *u*, is added to a word, *k* can well be dispensed with ; for, as I have elsewhere shown, nothing is more common than to drop an unnecessary final letter in inflected and derivative words ; but to assume one in the derivative as part of the root, which is absent in the primitive, is quite another affair. Hence Dr. Johnson very properly spelt *musical*, *publication*, *scientifically*, *terrifically*, *physically*, &c. without *k*.

Observe, further, that as *k* always follows consonants as a final letter, in words ending with the sound of hard *c*, this *k* remains before the termination or affix, whatever letter it may begin with. Hence we write *remarked*, *remarkable*, *embarked*, *embarkation*, *embankment*, &c. ; although, in the word *demarcation*, of which we have no primitive *demark* in use in English, we correctly adhere to the French, from which we have it. True to its character of never properly ending a word in English, whenever *c* final consonant has its soft sound, it is followed by *e* mute ; as, *race*, *mace*, *sacrifice*, *artifice*, *interstice*, *presence*, *lattice*, &c.

\* I have deemed it advisable to go so much at length into this matter in vindication of the practice of our great lexicographer, because I think he was correct ; and my business being to endeavour to teach correct principles, it is necessary that I should exhibit them, even when opposed to present practice, which, I may remark, is in accordance with the dictum of Mr. Webster, adverted to in the text, and which the compositor will find himself generally obliged to follow, as I shall do in this book.



*G* as a final is always hard ; for when soft, as before remarked, it, like *c* soft, is also followed by *e*. Examples :—*rag, rage ; wag, wage ; sing, singe ; rang, range ; flung, plunge ; judge, pledge, ridge, badge, &c.*

And this, I think, is all that need be said of the letters under this head : in subsequent chapters, when treating of the formation of compound, derivative, and inflected words, we will enter more fully into the changes they undergo in these several characters, but will, for the present, introduce a chapter on miscellaneous matters, in order to relieve the somewhat necessarily dry character of the subject.

---

## CHAPTER II.



## LITERARY MISCELLANIES, CHIEFLY ORTHOGRAPHICAL AND SYNTACTICAL.

1. *A* or *AN* before a *Vowel* or *silent H*.

It is laid down by our grammarians, very correctly and very judiciously, that the article *a* is to be used before words beginning with a consonant, or with *h aspirated* (because *h* then partakes of the *nature of a consonant*), but *an* before a word beginning with a vowel. Wherefore is this? Let us proceed to find the solution of this question. The addition of the letter *n* to the article is purely *euphoniæ causâ*, in order to prevent the hiatus which would result from terminating one word with a vowel and beginning the next word with another. Hence it would seem legitimately to follow, that *an* ought to be employed wherever these conditions exist, and in none other. This has also been provided for by most grammarians; nevertheless, many printers, and writers, not comprehending the spirit of this rule, nor the reason which gave it birth, rigidly adhere to the mere letter of the canon, in defiance of all euphony and all good sense; and because they see a word beginning with a *merely apparent* vowel, or a nominal *h aspirate*, they put *an* before the former, and *a* before the latter, utterly regardless of what may be the *real sound* or *power* of the initial letter of the word. Hence we frequently meet with such expressions as *an unit*, *an unicorn*, *a harmonious sound*,

&c. With equal *propriety*, and with equal *judgement*, and with equal *conformity* to the spirit of the rule, they might say *an year, an yard*, &c.; for the actual articulation which commences each of these words is identical with that of *u* in *unit* and *unicorn*. On the other hand, how frequently do authors and printers fall into the error of saying *a historical, a historian*, &c., merely because they see the word *history* marked in the dictionaries with *h* aspirated. But those gentlemen ought to consider, that in order *actually* to aspirate *h*, it is necessary that the syllable which it commences should be emphatically pronounced, or have the accent; otherwise, there is no consonantal articulation at all, other than that which accompanies even the purest vowel-commencing words. But if the accent be removed from the first syllable, initial *h* is no longer aspirated,—that is, it loses its nature of a consonant; and in fact the word really commences, to the ear of the listener and in the mouth of the speaker, with the *vowel* which follows *h*. Hence we may lay down this general rule:—Whenever a word beginning with *h* nominally aspirated, is not accented on the first syllable, that word ought to be preceded by the article *an*, although kindred words, having the accent on the first syllable, will take *a* before them. Therefore, *a history, an historian, an historical*, &c., are strictly in accordance with the spirit of the rule, are highly euphonious, and consequently are correct.

This will not be an inappropriate place for a list of such words as commence with *h* silent. They are,—*heir, herb, honest, honor, hospital, hotel, hour, humble*; with their derivatives: but the last word, owing, I suppose, to the feeble sound of *u* when preceded by *an*, has nowadays the *h* aspirated by our best writers

## 2. The Prefixes IM or IN and EM or EN.

The prefix *in* we have from the Latin, and that of *en* from the French and Greek. *In* generally signifies *situa-*

*tion*, and *en* mostly expresses *action*. Hence, perhaps, in strictness, *inclose* will signify 'to close in,' and *enclose*, 'to make close.' So, to *inquire* will be 'to seek in, or to search in,' and *enquire*, to 'make search.' But this distinction is not attended to by the generality of writers, and is, indeed, too refined for general practice.

Before the letters *b* and *p*, *en* becomes *em*; as in *embattle*, *empower*; and *in* before some letters becomes *ig*, *il*, *im*, or *ir*; as in *ignoble*, *illegal*, *improper*, *irresolute*.

As it is sometimes a doubtful matter to the reader and compositor, as to which is in most general acceptation, we give a list of those generally spelt with *im* or *in*; leaving it to be inferred that the rest are more usual with *em* or *en*.

imban	imparadise	incrassate
imbarn	impark	increase
imbastardize	imparlance	incrust
imbed	impassioned	incur
imbibe	impawn	indart
imboil	impeach	indent
imbound	impearl	indict
imbow	impel	indite
imbrue	impen	indoctrinate
imbrute	imperil	indorse
imbue	impinge	indrench
imburse	implant	induce
immanacle	implead	induct
immanation	import	ineye
immask	impose	infer
immense	impound	infest
immerge	impregnate	infix
immerse	impress	inflame
immesh	imprint	inflate
immigrate	imprison	inflect
immingle	inarch	inflict
immit	incase	infringe
immix	inclasp	infucate
immold	inclip	infusate
immure	inclose	infuse
impact	incloud	ingeminate
impale	include	ingenerate

ingrain	inseam	intreasure
ingest	insert	intrench
ingurgitate	inserve	intrude
inhabit	inset	intrust
inhale	inshell	intwist
inhearse	inship	inumbrate
inhere	insinew	inure
inhold	insphere	inurn
inhume	inspire	invade
initiate	inspirit	inveigh
inject	install	invert
inlapidate	instate	invest
inlay	insteepest	invigorate
inlet	instil	invite
inoculate	instop	invoke
inosculate	insure	invoice
inquire	intake	invoke
inrail	inter	inwall
inscribe	intitule	inweave
insculp	intort	

### 3. *The Prefixes IN and UN.*

*In*, as a prefix, also marks *negation*; and is by some supposed to have been derived from the Hebrew *ain*, signifying *not*; but it is far more probable that we had it from the Romans, with whom it had the same negative power. *Un*, as a prefix, is synonymous with *in*. It is of Saxon origin, and generally joined to words that flow from a northern source, while *in* is oftener applied to such as are of Latin derivation. To give a list of either would swell our pages out of proportion: we must therefore be content with the general distinction above given, and leave the reader to his own observation as to particular instances.

### 4. *On the Formation of the Plurals of Words compounded of a Noun and an Adjective.*

It is a general principle of the English language, that adjectives have no plural number. Hence, if a word be compounded of a noun and an adjective, the *s* significative of



the plural number will be attached to the noun, in the middle of the word. According to this principle, the plural of the following words is correctly formed in this manner :—

Governor-general	Governors-general
Attorney-general	Attorneys-general
Solicitor-general	Solicitors-general
Lord-lieutenant	Lords-lieutenant
Court-martial	Courts-martial

But if the adjective be taken *substantively*, the mark of the plural will properly follow it. For example, *Brigadier-generals*, *major-generals*, *lieutenant-generals* ; where the word *general* is used substantively.

In like manner, words compounded of a noun and the adjective *full* would, by analogy, form their plurals in the same manner,—thus, *spoonsful*, *cupsful*, *bucketsful*, *handsful*,—did we not leave out of sight the adjectival character of the word *full*, and regard the whole as representing but one substantive idea of quantity, without adjectival qualification.

As to the notion of some people, that two *spoonsful* necessarily means that two different spoons are full, it is quite erroneous ; for to give this signification the two words should be written apart ; thus : *two spoons full*. But the real reason for spelling *handfuls*, *spoonfuls*, &c., with the *s* at the end of the word, is that I have indicated above ; namely, that the adjectival character of *full* is here left out of sight, and the whole word is regarded as a *simple* noun substantive.

### 5. On the Plural of Nouns ending in *y*.

As was remarked in the last chapter, the grammarians lay it down as a general rule, that nouns ending in *y*, if preceded by a consonant, change *y* into *ies* in the plural ; as, *ruby*, *rubies* ; but if *y* be preceded by a vowel, then *s* only added to the singular ; as, *day*, *days*.

Notwithstanding the apparent simplicity of this rule, it will be found in practice, that the great majority of writers spell the plural of nouns substantive ending in *ey* in the singular, in the same manner as if *y* were immediately preceded by a consonant. Thus the printer continually encounters authors who *will* spell *monies*, *attornies*, &c.

How is this? For there surely must be some reason, obvious and apparent, or concealed and latent, for this determined *penchant*, in men of sense and education, to transgress a rule which at first sight seems so simple and conclusive!

We shall be enabled to solve this question the better, if we ask ourselves a few more; for in answering them, we shall also find the solution for this. First, then, is *y* really preceded by a vowel in the singular, in the circumstances indicated? It is, *on paper*: for the plural noun *monies* is in the singular *money*. But is *e* a vowel here in effect? Does the sound of the last syllable of the word differ at all from what it would be if no *e* were there, or from *ny* in *pony*? I opine not. Therefore, the apparent transgressors of the rule would seem to adhere to it in spirit, and the seeming adherents to the rule, to transgress its spirit, and to conform only to the letter.

Moreover, there is another reason why *ies* is by some preferred to *eys* in the plural of such words; and that is, that they mostly come from Saxon words in *ig*; and according to Mr. Booth, in the Introduction to his Analytical Dictionary, "all words in *ig* were written with *ie* before they assumed the *y*; and it is hence that they form their plural in *ies*; as, *valley*, *vallies*; *worthy*, *worthies*, &c."

I have thought it advisable to give the reason which the fautors of this practice advance in its defence, in order that the reader may see the ground on which it rests; for he will find in law-books and acts of parliament, and some other works, that it is in them still rigidly adhered to. Nevertheless the *general* practice is as stated at the com-

mencement of this article. I must own, however, that my own opinion leans to the former view.

# 6. *On the use of Diphthongs and Diacritical Marks in English Printing.*

Happily the English language is unencumbered by those combinations of letters commonly called diphthongs, and by those marks of accentuation and other distinctive symbols, incident to some languages, which, however much they may assist the student, are a great annoyance to the compositor and corrector. Nevertheless there are some printers who, anxious to exhibit their modicum of learning, will persist in the use of those unnecessary combinations in a language which eschews them ; and nothing is more common than to meet with such words as *archæology*, *cœnobite*, *mediæval*, *manœuvre*, &c. But these gentlemen should bear in mind, that the diphthongs *æ* and *œ* do not differ in sound in English from the simple vowel *e*. They are therefore in our language utterly useless, and are no better than a pedantic encumbrance ; and have therefore been excluded from numerous words Anglicised from the Latin and Greek ; such as, *Egypt*, *Ethiopia*, *economical*, *ether*, *pedagogue*, *celestial*, *cemetery*, &c. &c. But, say the advocates of this slavish adherence to the logography of other peoples, the primitives of those words are so spelt in the Greek, Latin, or French language. Granted. But in them they had, or have, a power different from that of the simple vowel : they therefore answered *an end*, and were consequently not devoid of their peculiar appropriateness. But as they answer *no end* in English, save that of confounding and perplexing the unlearned reader, they ought by all means to be abandoned ; the only instances where there is any show of reason for retaining them being in proper names, and a few other words, which we have

preserved without alteration ; such as *Cæsar*, *Phœnicia*, *diæresis*, &c.

Again, some will employ a diæresis or accented letter when the same vowel is repeated in immediate succession in two separate syllables ; as in *coöperation*, and *reëmbarkation*. But this also is quite unnecessary. The printer should give the reader credit for common sense, and for at least a moderate knowledge of his mother-tongue : and I will be bound to say that there is not one reader in ten, who knows the meaning of the words, who would feel the least difficulty as to their pronunciation, without these adventitious marks, which rather perplex than assist a mere English reader. If anything at all be required for his assistance in the matter, it is much better, because a thing which an ordinary English scholar will understand, to put a hyphen between the vowels, when they are *alike*.

#### 7. *The Termination ISE or IZE.*

There is a variance in the spelling of words of this sort which requires the attention of the reader, while we inquire a little into its cause. This variation arises principally from the different sources from which we have derived words of this description, and these sources differing in their manner of spelling corresponding words. Thus the Greeks and Latins spelled words of this kind in *ίζω* and *izo* respectively, whereas the French spell them in *iser*. Hence, in words of our own formation generally, and in such as we derive from the Greeks and Latins, our lexicographers have adopted the termination *ize* ; as, *authorize*, *baptize*, *neutralize* ; but in those coming to us more immediately from the French, *ise* is the prevalent spelling ; as seen in the words *enterprise*, *surprise*, &c. Nevertheless the French themselves formerly spelt such

words in *izer*, as may be seen in any old book in that language.

There is one exception to the general rule, even in words derived from the Latin ; and that is, when the terminating syllable begins with the sound of *s* ; for then we use *ise* ; as in *circumcise*.

Whether we adopt *ise* or *ize*, no error in pronunciation can arise ; for in that respect they are identical ; the main thing for the compositor being to ascertain which plan prevails in the office where he is employed. For this reason, as many respectable offices follow the system I have indicated, it will perhaps be advisable to append a list of those words which preserve the *s* ; leaving it to be inferred that all others have *z*. They are—

advertise	demise	galliardise
advise	despise	manumise
affranchise	devise	merchandise
aggrandise	disfranchise	misprise (mistake)
amortise	disguise	premise
catechise	divertise	reprise (take again)
chastise	emprise	supervise
circumcise	enfranchise	surmise
comprise	enterprise	surprise
compromise	exercise	
criticise	exorcise	

Together with their compounds and derivatives.

#### 8. *Of the Words* SUCCEED, PROCEED, PRECEDE, &c.

Why should the words *proceed* and *succeed* be spelt with *eed*, and the kindred words *precede* and *intercede* with *ede* ? Undoubtedly either mode represents the same sound, according to the English orthoepy ; nevertheless, it is a wanton departure from analogy to spell several words coming from the same root, and under precisely similar circumstances, in a different manner ; and as no purpose is answered by such an anomaly, the sooner it is abandoned the better. As the Latin root of all such words is



*cedo*, we had much better stick to the termination *ede*, and spell *succede*, *procede*, especially as we even now spell, with ridiculous inconsistency, *succedent*, *procedure*. The change might be offensive to the eye for some little while ; but this would soon wear off.

### 9. *Of the Verb CAN.*

*Can*, when followed by the negative adverb *not*, is commonly combined with it in one word ; which would at first sight appear to be injudicious : for, although *can* is a defective verb, yet it mostly discharges a distinct function ; and the word *not* is another distinct word, and may have also its proper office. They are, therefore, some will be ready to conclude, two separate words. But a little reflection will convince us that it is entirely within the scope of a language to join its negative or modifying particle to the principal word, as they together may merely denote a modification of the primary idea, or its contrary, according to the intention of the writer in each case. Hence we have negative prefixes in the words *disobey*, *noncompliance*, *ungrateful*, &c. ; and the Latin has *nequeo*, *nonnisi*, *nonnihil*, &c. And the mere fact of the adverb in this case following the verb *can* make no difference, of necessity. The true reason for this universal inclination to unite the two words in one, I take to be partly the difficulty of articulating the letter *n* twice distinctly in immediate succession, when no emphasis is given to the latter word ; for *canst not*, where *st* intervene between the two *n*'s, we uniformly write in two words. Another reason is, that we generally intend to affirm a mere disability, equivalent to the Latin *nequeo*, and not a negation of the verb *can*, in the sense in which Lord Bacon uses it in the following sentence :—"In place, there is license to do good and evil ; whereof the latter is a curse : for in evil, the best condition is not to will ; the second, *not to*

*can.*" Nevertheless, when peculiar stress is given to the negative, the words are very judiciously written apart. Such cases will depend upon the peculiar circumstances belonging to each.

#### 10. *The Termination OR or OUR.*

This is a termination which we have from the Latin or the French, from words in the former language ending in *or*, and the latter in *eur*. Now, as we are not constrained, as I have before shown, to follow the system of either the one or the other language, if neither represents the sound which *we* give to the ending of *our* derivative words, English lexicographers were perfectly justified in adopting *our*, *or*, or any other termination which they might consider most nearly to represent the sound ordinarily given to the syllable. The question then is, Which form most effectually answers the purpose? Before Dr. Johnson's time, the ending *our* was in general use; and it is the one adopted by him, and generally followed by all succeeding lexicographers, as far as I can ascertain. We may therefore presume that these letters pretty nearly represented the ordinary English pronunciation of this termination in his time. But, as a living language is never absolutely fixed, a change may have occurred since then, which calls for a different spelling, as the tendency now is to omit the *u*, and follow the Latin termination. Let us devote a few lines to the consideration of that subject. What is the *sound* of such words now, however spelt? Is it correctly represented either by *or* or *our*? I think, decidedly, by neither. The sound is extremely indefinite, and, as far as the vowels are concerned, much resembles that which we give to the termination *ous*, generally derived from Latin words in *us* or *osus*. But if neither *ou* nor *o* represents that sound correctly, it may well be asked, What does? I own, I am at a loss to say what letter, or combi-

nation of letters, would properly represent it. It appears to be somewhat diphthongal, but of so indefinite a character, that I am unable to point out its proper representative symbols. This is extremely unsatisfactory; and I therefore lean to the side of those who are for introducing a uniform ending in *or*, especially if that practice should induce a corresponding pronunciation; for certainly the ordinary sound of *o* would be far preferable to that indistinct and undefinable utterance we are now compelled to hear both from the legislature, at the bar, in the pulpit, and in general conversation also.

This is the spelling which I shall generally follow in this book; but as many respectable offices still adhere to the *our* in several words, I append a list of them, for the convenience of the corrector and compositor. They are—

arbour	endeavour	rigour
ardour	favour	rumour
armour	fervour	savour
behaviour	flavour	saviour
candour	harbour	splendour
clamour	honour	succour
clangour	humour	tambour
colour	labour	tenour*
contour	neighbour	tumour
demeanour	odour	valour
dishonour	parlour	vapour
dolour	rancour	vigour

But, observe, the *u* is dropped when the termination *ous* is added to any of these words; as, *clamorous*, *dolorous*, *humorous*, *laborious*, *odorous*, *rancorous*, *rigorous*, *valorous*, *vigorous*. And also in many derivative words; such as *armory*, *honorary*, *colorable*, &c.

#### 11. *The Terminations OR or OUR and ER.*

As already remarked, *or* or *our* is a termination which we derive from the Latin or the French; but *er* is the ending generally assigned to verbal nouns of northern

\* In music, *tenor*.

origin. As mistakes are frequently made with regard to this class of words, I append a list of such of them wherein an error is at all likely to be committed.

## VERBAL NOUNS IN 'OR.'

abbreviator	creator	extirpator
abettor (in law)	creditor	extractor
abductor	councillor	fabricator
accumulator	counsellor	factor
actor	cultivator	flexor
adjutor	cunctator	fornicator
administrator	debtor	fumigator
adulator	decorator	generator
aggressor	delator	gladiator
agitator	denominator	governor
animator	denunciator	grantor (in law)
annotator	depredator	habitor
antecessor	depressor	imitator
apparitor	detractor	impostor
appreciator	dictator	impropriator
arbitrator	dilator	incensor
assassinator	director	inceptor
assertor	dissector	incisor
assessor	disseizor	inheritor
benefactor	disseminator	initiator
bettor	distributor	innovator
calculator	divisor	insinuator
calumniator	dominator	institutor
coadjutor	donor	instructor
collector	effector	interpolator
competitor	elector	interrogator
conductor	elevator	inventor
confessor	elucidator	juror
conjector	emulator	lector
conqueror	enactor	legator
conservator	equivocator	legislator
consessor	escheator	lessor
conspirator	estimator	mediator
constrictor	exactor	modulator
constructor	excavator	monitor
contaminator	exceptor	mortgagor (in law)
contemplator	exécutor (in law)	multiplicator
continuator	explorator	narrator
contractor	expositor	navigator
contributor	expostulator	negotiator
corrector	extensor	nonjuror

novator	proditor	sequestrator
numerator	professor	servitor
objector	progenitor	solicitor
obligor (in law)	projector	spectator
observer	prolocutor	speculator
operator	promulgator	spoliator
opinator	propagator	sponsor
originator	propitiator	successor
pacificator	proprietor	suitor
paritor	prosecutor	supervisor
participator	protector	suppressor
peculator	purveyor	surveyor
perforator	recognisor (in law)	survivor
perpetrator	recriminator	testator
persecutor	reflector	tormentor
perturbator	regenerator	traitor
possessor	regulator	transgressor
preceptor	rotator	translator
precursor	scarificator	valuator
predecessor	scrutator	vendor (in law)
predictor	sculptor	venerator
prevaricator	sectator	ventilator
procrastinator	selector	vindicator
procreator	senator	violator
procurator	separator	visitor

VERBAL NOUNS IN 'ER.'

abetter	disturber	jailer
abstracter	entreater	lamerter
accepter	exalter	mortgager
aider	exasperater	obstructor
annoyer	exciter	offender
arbiter	execúter	perfecter
assenter	expecter	perjurer
condenser	frequenter	preventer
conferrer	granter	propeller
consulter	idolater	probationer
continuer	imposer	propugner
contradictor	impugner	protester
contriver	inflicter	protracter
conveyer	insulter	regrater
debater	interrupter	relater
defender	interpreter	sorcerer
deserter	invester	supplanter
deviser	inviter	vender



12. *Nouns Substantive in SION or TION.*

The reason for a different termination to words of this class is generally to be found in the Latin ; but for the benefit of those who are ignorant of that language, I append a rule for their guidance, which will be found generally correct.

RULE. — *Primitive words* which end (or might end, if in use) in *d, de, ge, mit, rt, se, or ss*, take *sion* in their derivatives ; but all other words have *tion*.

## EXAMPLES.

abscind <i>d</i> , abscission	revert, reversion
condescend <i>d</i> , condescension	convert, conversion
evade, evasion	confuse, confusion
intrude, intrusion	revise, revision
absterge, abstersion	impress, impression
emerge, emersion	confess, confession
admit, admission	admix, admixtion
remit, remission	promote, promotion

## IRREGULARS.

adhesion	divulsion	recension	attention
cohesion	evulsion	recursion	causation
compulsion	exesion	revulsion	distention
declension	expulsion	scansion	distortion
decursion	impulsion	tension	coercion
depulsion	incursion	transcursion	suspicion
dissension	propulsion	version	crucifixion

12a. *The Terminations ABLE and IBLE.*

As the proper application of these terminations frequently puzzles the unlearned printer, I will endeavor to supply some rules for his guidance, or at least to show him a path by which he may extricate himself from all perplexity on this head, if he chooses. Let him, therefore, attend to the following observations.

All words, considered as mere English words, without regard to the source from which they have been derived,

and those which come from Latin words ending in *abilis*, or French ones in *able*, take the termination *able* in English; as, *procurable*, *amendable*, *desirable*, *allowable*, *voidable*, *available*, *fordable*, *incontestable*, &c.: but if the word be not taken as a pure English word, but regard be had to its source in the Latin or French, and these languages terminate the corresponding word in *ibilis* or *ible*, then the word will also end in *ible* in English. For instance, *accessible*, *sensible*, *defensible*, *convertible*, &c.

In words ending in *ce* or *ge*, the final *e* is preserved before the termination *able*, for the purpose of indicating the soft sound of the consonant; as in *marriageable*, *chargeable*, *traceable*, *serviceable* (and I might, did custom permit, add *forceable* and *enforceable*, which seem more legitimate, because more in accordance with analogy, than *forcible* and *enforcible*); but before the ending *ible*, the final *e* of the primitive will disappear, and there will be no *e* before the termination, even if no primitive is in use in English; for *c* is *always soft* before *i*, and *g* *may be*. Examples:—*deducible*, *reducible*, *frangible*, &c.

If the quantity of the last syllable of the root-word be short, and the accent on it, the accent generally remains on that syllable in the derivative word, and the final consonant of the primitive is doubled; as in *compellable*, *rebuttable*, *demurrable*.

To remove all doubt, the following list of words in *ible* is here added; of course, leaving it to be inferred that all others end in *able*.

accessible	comminuible	contractible	decerptible
admissible	compatible	controvertible	decoctible
adustible	competible	convertible	deducible
appetible	comprehensible	convincible	defeasible
apprehensible	compressible	corrigible	defectible
audible	conceptible	corrosible	defensible
cessible	conclusible	corruptible	depectible
coercible	congestible	credible	deprehensible
collectible	contemptible	deceptible	descendible

destructible	extendible	legible	refrangible
digestible	extensible	miscible	regi le
discernible	fallible	partible	remissible
discerptible	feasible	passible†	reprehensible
dispraisible	fencible	perceptible	resistible
dissolvable	flexible	permiscible	re-ponsible
distensible	forcible	permissible	reversible
divisible	frangible	persuasible	revertible
docible	fusible	pervertible	risible
edible	horrible	plausible	seducible
effectible	ignoscible	possible	sensible
eligible	illegible	producible	solvable
eludible	immarcessible	quadrible	tangible
enforcible	immiscible*	reducible	terrible
evincible	impassible†	referrible	transmissible
expansible	intelligible	reflexible	visible
expressible	irascible		

### 13. *The Termination* ANCE or ENCE.

The same causes which have influenced the spelling of the termination *able* or *ible* have also operated with regard to the ending *ance* or *ence*. When respect has been had to a word considered as a mere English word, the ending of the derivative will be found to be in *ance*; as, *abundance*, *remonstrance*, *deliverance*, *importance*; *abundant*, *remonstrant*, *important*: but if the *source* of the English word has been kept principally in view by the lexicographer, such as its derivation from the French or Latin language, and the corresponding words in them have *e*, then the English words have been made to assume *e* also, and to end in *ence* or *ent*; as, *convenience*, *munificence*, *convenient*, *subsident*.

It is from the considerations above stated, that we have different spellings in words of kindred derivation. As: *defendant*, *attendant*; *dependent*, *independent*, *superintendent* (substantive and adjective); and *attendance*, *dependence*, *independence*, *superintendence*; and some others, which practice will teach, and which are too firmly fixed in the

\* For other words beginning with *im*, *in*, *ir*, or *un* negative, look for the simple word.

† Incapable of suffering.

‡ Capable of suffering.

language to be readily altered. Nevertheless, the rule will not be found without its use even to the mere English reader.

#### 14. *Some Peculiarities of the Letter c.*

When treating of *c* as a final letter, I observed, that when it was followed by *le* or *re*, as the final syllable of a word, *c* was uniformly sounded hard, and *e* was *pronounced* before the consonant *l* or *r*, although written after it; as in *anle* (not *ankle*), *uncle*, *circle*, *acre*, *wise-acre*, *lucre*, *massacre*.

There is a good plea for this anomaly: it answers a definite purpose, and gives to the letter *c* a power which it never otherwise has when immediately preceding the vowel *e*. But to extend this peculiarity to other letters, where it is not necessary, and answers no end except that of producing confusion and irregularity, is a wanton and ignorant departure from the real principles of orthography, and ought, therefore, to be no longer tolerated. Nevertheless, most of our dictionaries adopt such anomalies as the words, *centre*, *theatre*, *sepulchre*, *metre*, *antre*, *reconnoître*, *manœuvre*, *ogre*, &c.; all which, and all such-like, ought undoubtedly to have the vowel *e* before the final consonant, just as we have in *chamber*, *tiger*, *disaster*, *letter*, *barometer*, *register*, *disorder*, *copper*, *powder*, and hundreds of other words, although they all come from foreign words where the consonant *precedes* the vowel.

Again, in words derived from the Greek, we, in accordance with the practice in Latin, change *k* into *c*. No inconvenience resulted to the Romans from this custom, because their *c* was pronounced hard before all the vowels, even as it was by our Saxon forefathers. But we have departed from this rule, and pronounce *c* soft before the vowels *e* and *i*. Hence arises an anomaly in our pronunciation of words from the Greek, which we have

constrained to follow the general English mode, and pronounce *c* as *s* in all cases, before *e* and *i*, just as in ordinary English words. Examples:—*scene, ocean, cephalic, ceiling, circle*, which we have, either directly or indirectly, from the Greek *σκηνή, ὠκεανός, κεφαλή, κοῖλος, κύρκος*. Therefore, we ought to write *sceptic*, and pronounce it as *septic*, not *skeptik*, although it does come from the Greek *σκέπτομαι*.

### 15. *Defense, Pretense, Offense, Expense, &c.*

As the words commonly written *defence* and *offence* come from the Latin words *defensio* and *offensio*, and as in their derivatives, and also in those of the words above indicated, we retain *s*, it would seem to me to be a preferable method to spell those words with *s* in all cases; just as we do in *defensive, pretension, offensive, expensive*. The alteration, I am convinced, would soon be generally acquiesced in.

Again: to spell the same word in its verbal and nominal character in a different manner, is wrong, when there is no difference in pronunciation; for the verb is but the noun in action. Therefore, eschew spelling *licence* and *license*, &c.; although *advice* and *advise*, and perhaps *practice* and *practise*, are properly distinguished in their spelling, being also distinguished in their pronunciation.

### 16. *Dispatch or Despatch.*

*Dispatch* seems to me to be more correct than *despatch*, both as conveying a more exact representation of the sound, as being more consistent with analogy, and more in accordance with practice. For, though it may be alleged that we get the word from the French *dépêcher*, or the Spanish *despachar*; on the other hand, it may be replied,



that so we derive *discharge* from *décharger*, and *disobey* from *désobéir*, and yet we adopt the *i*. But the truth appears to me to be that we, in common with the French, have the word from the Italian *dispacciare*; and therefore *dispatch* is in every way to be preferred.

17. *Two or more Ordinal Adjectives preceding a Noun.*

When two or more ordinal adjectives precede a noun, each referring to one in the singular number, the substantive which follows may properly be put in the singular also; for after each ordinal its appropriate substantive is omitted by ellipsis, and the sole reason for its being repeated only after the last is, because, from the context, it can be easily supplied mentally after each of the other. Thus the sentence, 'Take the *first* and the *second* man' is not incorrect; because there is merely an ellipsis of the word 'man' after the first ordinal, and no *men* in the condition severally of both first and second are intended. But 'the *first* and the *second* men' would lead the reader to suppose that there was more than one man in both the first and the second place; which is not what is meant. This is more clearly seen in a language whose nouns and adjectives are inflected. Thus in Latin, 'Tolle hominem primum et secundum' would convey the sense above intended, and would be correct in grammar. But, although similar instances may be met with, yet I apprehend, 'Tolle homines primum et secundum' is not so logically defensible, though, from the nature of the inflections, the meaning is equally clear. But this is not so in English, owing to the want of inflection in our nouns. Hence it is more judicious, and it is at least equally correct, to use the singular noun, when only one of each class is intended. For further illustration, the sentence 'If you will turn to the fourth and fifth chapters of Micah' is, literally taken,

ambiguous in English. Again: The ‘country and the London attorney were present,’ is correct; meaning, that there was one of each description: but were we to say, ‘The country and the London attorneys were present,’ we should leave it doubtful whether there were two only, or two score, or any other number.

### 18. *Double Possessives.*

The preposition *of* after a noun may also be followed by a noun in the possessive case, whenever the first is preceded by an indefinite demonstrative; but if preceded by a word of *definite* determination, a noun in the possessive case can not follow it. Examples:—

This is *a* barn of my neighbor’s.

That is *a* field of Mr. Jones’s.

Here the word *a* leaves it to be inferred that my neighbor has more barns than one, and that this, to which allusion is made, is but *one* of them (*a* barn of [or *among*] my neighbor’s barns), or that Mr. Jones has more fields than one, and that this, to which we allude, is but one of them. But when I say, ‘This is *the* book of John,’ I do not necessarily or by implication declare that there is more than *one* book of John; on the contrary, I rather assert that that is John’s only book, or, at any rate, that it is emphatically his. Whenever an *s* is added to words after a *determinate* demonstrative, as in the latter case, it is not a sign of the possessive case, but merely added *euphoniæ gratiâ*. Examples: ‘*The* town of St. Albans.’ ‘*The* borough of St. Leonards.’ ‘*The* parish of St. Clements.’ But when such additional letter does not conduce to harmony, no *s* is added. For instance, we say, ‘The palace of St. *James*,’ ‘the church of St. *Peter*,’ ‘the district of St. *Mary*.’

19. *Nouns of Weight, Dimension, Value, and Capacity.*

Nouns of *weight, dimension, value, and capacity, &c.*, although in the plural, *may* be followed by a verb in the singular. Examples :—

Five hundred tons *is* the burden of the ship.

Fifteen feet *is* the measurement of the court.

Six pounds five shillings *was* all the money he had about him.

Having a large stock of wheat in his granaries, he shipped five hundred bushels to London, which *was* all sold.

The reason for this is, that it is not the *tons* or the *feet*, the *pounds* or the *bushels*, of which the affirmation is really made, but rather of the *weight*, the *extent*, the *money*, and the *wheat*, as aggregate wholes. But if a division of parts is intended, and not a totality, then a plural verb will be correctly employed ; as in the sentence, ‘He had *six sovereigns* in his pocket, which *were* all of a different date.’ Here the sovereigns are alluded to as separate pieces of money, and not as an aggregate total ; and therefore the verb is correctly put in the plural. Again : ‘The farmer shipped five hundred bushels of wheat, of which one hundred *were* lost.’ The same reason applies as before : a number of parts is here intended, and not a totality, which would have required a verb in the singular, whatever form of words might have been employed.\*

\* The word *pound*, in naming sums of money, is by the generality of people, colloquially at least, used in the singular, even after numerals higher than unity ; and it is commonly thought that the employment of the plural in ordinary discourse wears an air of stiffness and pedantry uncongenial to the vulgar ear. This seems to result from the fact of our having no such *coin* as a pound ; and therefore the word does not so easily admit of individualization, and consequently of plurality. This peculiarity, then, is not without

20. *Half-hour, Half-mile, Half an Hour, &c.*

It is correct to write *half-hour, half-pound, half-circle*, or even *halfpound*, &c., in one word; because the combination represents but one substantive idea, and *half* is not here used as a fractional quantity of another greater unit, but is part of *one word* representing an integer of half the value indicated by its last member. Hence these words, and all such-like, are capable of a plural, and we can correctly say, '*three half-hours*,' '*three half-circles*;' and a well-known book is styled '*Half-hours with the best Authors*.' But when an article is interposed between a fractional number and another noun, then the words should be written separately: for in that case the fraction performs its appropriate numerical function, and does not enter into combination with another word, for the purpose of representing one definite integral notion. Hence we cannot correctly say '*three half-an-hours*;' but must either adopt the former expression, or else individualize the word *half*, and say, '*three halves of an hour*,' or, '*an hour and a half*;' which word *half* is in this case an integral number, and is therefore written separately from the article which precedes it.

Notwithstanding the obvious necessity for this distinction, and the strictly logical and irrefragable grounds

some foundation; and although not strictly correct, and therefore not to be tolerated in print, is allowable enough in conversation. Neither are the English people singular in this practice; for it is adopted by our kinsmen the Germans, who uniformly use *pound* in the singular, although they pluralize shillings and pence. They also say, '*Zwei Ries, drei Buch, und vier Bogen Papier*' ('*Two ream, three quire, and four sheet [of] paper*'); '*Das Regiment ist tausend Mann stark*' ('*The regiment is a thousand man strong*'). So that the practice is not without good authority to countenance it, even among a people who have paid far greater attention to the grammar of their native language than the English have done.

on which it is based, nothing is more common than to see, even in books printed by the leading houses in the business, and in first-rate public journals, such absurdities as *half-an-hour*, *half-a-pound*, &c. They might just as correctly say *half-a-year*, *half-an-ounce*, *half-a-million*, or *half-a-century*.

Of a somewhat similar character are the words *a week*, *an hour*, *a day*, *a year*, &c., when used apparently in an adverbial sense ; but as I shall treat of this matter more fully in another place, I will here content myself with the remark, that the words *ahead*, *apiece*, differ from them, as possessing a distinct grammatical character, and are therefore correctly written in one word.

## 21. *As follows, as follow.*

Is the expression ‘The accounts are as follows’ correct ? To me it appears so. Here are my reasons :—*As* is a word of comparison, meaning ‘according to,’ ‘like,’ or, according to Dr. Johnson, ‘in the same manner with *something else*.’ There must therefore be some word in the sentence, expressed or understood, with which the accounts can be compared. Now, no such word is *expressed* : it must therefore be *understood*. What, then, is understood ? Clearly not *accounts*, for that is the express subject of the proposition ; and by the very definition of the word *as*, it is required that the subject of the sentence should be compared with some other subject. Neither are the accounts merely *as*, or *like*, the *accounts* which follow ; but they are the very accounts themselves. We must then find some other word which will answer our purpose. That word I take to be *statement* or *description*, or a word of similar import. And hence the proposition expressed in full would be this : ‘The accounts are as [*like* or *according to*] the *statement* which follows.’ Therefore this sentence, expressed in the condensed form, ‘The accounts are as



follows,' is correct. Again, in the sentence, 'Maxwell describes the battle as follows.' What follows? Why not the battle itself, but a description or account of it. That is, therefore, the word which must supply the ellipsis;—and so with other cases. Thus: 'The men were arranged in the following order,' or 'in the order which follows;' or, speaking elliptically, *as follows*. For the men themselves are not supposed to follow here, but only a *list* of their names.

## 22. *Excellence, Excellency.*

These words were by our earlier writers used indifferently; or rather, perhaps, *excellency* was generally employed by them, as being nearer in form to the Latin original, *excellētia*. But when the word came to denote an ambassador, its French form (*excellence*) began to be used to designate the quality denoting superiority or eminence, and the Latinized form was confined to its more conventional acceptation. Hence, it is better to keep these words to their recognized meaning, and to form their plurals according to the general rules of the language,—*excellencies* (ambassadors), and *excellences* (superior qualities).

## 23. *The Derivation of English Words.*

Of course the Saxon forms the basis of our language in its essential parts, and is the source whence we derive the greater part of our ordinary and most emphatic words. Nevertheless we have put under contribution various other languages, especially the French, Latin, and Greek. This will be evident from the following statement of derivations, which I insert in this chapter of miscellanies mainly for the benefit of the unlearned reader, that he may see how important it is to him that he should acquire some knowledge of those languages, if he desires to attain to a

thorough proficiency in his business as an educated printer.

I. From the Greek are derived—

1. Words ending in *gram*, *graph*, and *graphy*; as, *telegram*, *telegraph*, *geography*, &c.; from the word *γράφω* (*grapho*), I write, and some other Greek word.

2. Those in *gon*; from *γωνία* (*gonia*), an angle; as, *octagon*.

3. All words in *logue* or *logy*; as, *epilogue*, *astrology*; from *λόγος* (*logos*), a discourse.

4. *Ic*, *ick*, *ics*, are also Greek terminations, generally of adjectives.

5. Words in *meter* are all of Greek origin, coming from the verb *μετρέω* (*metro*), I measure, in combination with some other word.

6. Most words into which the terminations *agogue*, *asis*, *esis*, or *ysis* enter, are also of Greek origin: such as *demagogue*, *emphasis*, *parenthesis*, *analysis*, &c.

II. But the main source whence we have derived words, with the exception of the Saxon, is decidedly the Latin, as will be at once shown by a mere inspection of the following list:—

1. Words ending in *ance*, *ancy*, or *ant*, and *ence*, *ency*, or *ent*, come from Latin words ending respectively in *ans*, *antia*, or *ens*, *entia*; as, *abundance*, from *abundantia*; *infancy*, from *infantia*; *abundant*, from *abundans*; *absence*, from *absentia*; *excellency*, from *excellencia*; and *excellent*, from *excellens*.

2. Words in *al* have their Latin representatives in *alis*; as, *corporal*, from *corporalis*.

3. Verbs in *ate* mostly come from Latin verbs of the first conjugation; as, *moderate*, from *modero*.

4. Words in *ator* are generally the same in both languages; as, *orator*, *senator*, *moderator*.

5. The termination *id* comes mostly from Latin words

ending in *idus* ; as, *acid*, from *acidus* ; but sometimes words of this ending are of Greek origin ; as *oxide* (more correctly *oxyd*), from ὀξύς (*oxys*). And indeed most scientific words of this ending ; as, *carotid*, from καρώτιδες, &c. ; *rhomboid*, from ῥομβοειδής.

6. *Il* or *ile* is likewise from the Latin termination of adjectives in *ilis* ; as, *docile*, from *docilis* ; *civil*, from *civilis*.

7. The Latin termination *osus* has its English representative in *ious* or *ous* ; as, *copious*, from *copiosus* ; *numerous*, from *numerosus*. But sometimes the English ending *ous* comes from a Latin word in *ax* ; as, *capacious*, from *capax*.

8. The Latin ending *io* has its English corresponding word in *ion* ; as, *nation*, from *natio* ; *oration*, from *oratio*.

9. The endings *ne*, *re*, and *te* after a vowel, are also, for the greater part, of Latin origin ; as, *fortune*, from *fortuna* ; *aquiline*, from *aquilinus* ; *culture*, from *cultura* ; *pure*, from *purus* ; *complete*, from *completus*, &c.

10. Words in *ty* come from Latin words in *tas* ; as, *equality*, from *æqualitas* ; *bounty*, from *bonitas* ; *rarity*, from *raritas* ; &c.

11. The termination *ude* is also of Latin origin ; coming from words in *udo* ; as, *fortitude*, from *fortitudo* ; *elude*, from *eludo*.

12. So also is *uous*, by inserting the letter *o* ; as, *ambiguous*, from *ambiguus* ; *continuous*, from *continuus*, &c.

### III. From the French we have—

1. Most of our words in *age* ; as, *page*, *rage*, *usage*.

2. All those in *eau* ; as *beau*, *flambeau*, &c.

3. The French *esse* is represented by the English *ess* ; as, *princess*, from *princesse*.

4. Words in *que* mostly come to us from the French directly ; some from the Latin directly or indirectly ; as *antique* (L. *antiquus*, F. *antique*), *oblique*, *opaque*.

5. Words ending in *ment* are, for the most part, the same in both languages ; as, *commencement*, *advancement* (F. *avancement*), &c.

These lists might undoubtedly be further extended ; but what has been here adduced will be sufficient for my present object, and, I trust, will be of some interest to the generality of my readers.

#### 24. *Prepositions before and after Verbs.*

Sometimes prepositions enter into composition with verbs, or are added to them, for the purpose of modifying their meaning. If the preposition precede the verb, it may be joined to it in one word ; but if it follow, then it must be kept separate. Examples :— ‘ To *overturn*, to *turn over* ;’ ‘ to *upset*, to *set up* ;’ ‘ to *underlay*, to *lie under* ;’ ‘ to *overbalance*, to *balance over* ;’ ‘ to *uplift*, to *lift up*.’ The reason is, when the particle follows the verb, it modifies it adverbially ; but, as the verb is the principal word in a sentence, it cannot act in subordination to a mere particle ; therefore the particle preceding the verb, must enter into combination with it, if it modifies its meaning ; because no idea is expressed until the verb is enunciated ; and to do this completely, both words are required. But when the verb precedes, an idea is expressed by the verb itself, and what follows merely modifies it. Inattention to this rule, or perhaps, rather, ignorance of it, has led many printers into an error of late years, as regards the words *wind up*. Since the passing of a certain act of parliament, this word has come into frequent use as an adjective, in order to describe that act as the ‘ Winding-up act.’ But here the word has lost its verbal character, and become a mere adjective. But this does not justify the union of the two words by a hyphen when the verbal character of the word is preserved, as is now usually done by printers ignorant or careless of the principles which ought to guide them in

these matters. Do not, therefore, insert the hyphen in this and similar instances:—‘The affairs of the partnership were *wound up* by the commissioner.’ For there is surely no more reason for the hyphen here, than in the sentence, ‘The assets were ordered to be *given over* to the assignees.’

### 25. *Numbers, Weights, Measures, &c.*

No comma should be placed between the constituent parts of the same number, however long it may be. Thus we say, ‘One million one hundred thousand five hundred and twentyone,’ without any interpunction. The reason is, that there is no more than *one* numerical aggregate intended, or but *one* complex notion; and consequently, no separation of parts or members can take place. The same reasoning holds good as respects *values, weights, &c.* For instance, when we say, ‘Three pounds six shillings and four pence,’ we merely mean that aggregate amount, but not necessarily any one of the coins indicated. If we did so intend, then two commas should be introduced,—one after ‘pounds,’ and the other after ‘shillings.’ In like manner we should act with such sentences as, ‘Five tons three hundredweight two quarters and fifteen pounds;’ or ‘Ten acres four roods and twentyseven perches;’ and for the very same reason: no division of parts is intended, but merely one aggregate amount.

### 26. *The Omission of s in the Possessive Case.*

It is not uncommon with some persons to omit the *s* after the apostrophe, in the possessive case of nouns, if the name itself ends in *s*; as, ‘*James’* book,’ ‘*Barnes’* Notes.’ But this is incorrect; for if we ask, Whose book? we should directly answer, *James’s*. The only case when, as it appears to me, the *s* can be judiciously omitted, and this solely to avoid the too hissing sound of so many *s*’s in suc-



cession, is when the first word ends with the sound of *s* in its last two syllables, and the next word begins with *s*, as in *Misses' spectacles, righteousness' sake, conscience' sake*.

27. *Nothing, Anything, Something, Everything ; None, Some one, &c.*

The words *no, any, some, every*, are adjectives, or, as they are commonly called, adjective pronouns ; and, like all other words, ought, so long as they continue to fulfil a distinct grammatical office, to be written separately. This distinct function they do discharge before most nouns substantive ; but the word *thing* has acquired, in process of time, an indefinite, obscure meaning, not representing any clearly-defined substantive idea, but at one time relating to inanimate objects, and at another to rational creatures. Hence has arisen the practice of combining this word with the modifying words above enumerated ; the two words still representing but one indefinite substantive idea, without regard to any adjectival property possessed by the first member of the compound word. And so long as this single idea is represented by the combination, it is undoubtedly correct ; but so soon as the substantive part of the word takes a definite individual meaning, then the two words perform different functions, and must consequently be kept distinct. Hence we correctly say *some things, any thing, no thing, and every thing*, when our intention is to use the word *thing* in a definite substantive sense ; otherwise, it is proper to say *nothing, something, anything, everything*.

Following this practice, some printers have of late begun to extend it to the word *one* : thus, *anyone, everyone* ; although I cannot say that I have ever met with the word *someone*. But this innovation seems to be not only unnecessary but unadvisable. For although it is true that in

some languages, whose adjectives admit of inflection, such-like ideas are represented by one word, as in Latin by *quidam*, *ullus*, *nullus* ; yet these are used both of persons and things ; whereas, in English, the word *one*, when the subject of a proposition, has always a *personal* meaning, and is therefore not so indefinite in its nature as the word *thing*. For these reasons, two words are preferable in each case, except in the particular one where *one* has taken the indefinite meaning of *person* or *thing* ; as in *none*. But this does not apply to *any*, *some*, or *every*, as some seem to imagine ; nor yet even to *no*, when preceding the word *one* with a substantive meaning : for then we say, correctly and logically, *no one* ; and in like manner, *a good one*, *a bad one*, *such a one*, *this one*, &c.

#### 28. *Sixpence, Ninepence, &c.*

Owing to the want of a clear perception of the reasons which ought to guide us in the formation of compound words, many printers have fallen into the habit of uniting certain numerals with the word *pence*, when it represents a mere value ; for, say they, this word represents no definite substantive idea ; but it, and the numeral with which it is joined, denote a certain sum, it may be, of *farthings*, *halfpence*, and *pennies*. Thus *three pence* is not the same as *three pennies* ; but the amount may consist of one coin, or be made up of several. And so, say they, with regard to *sixpence*, *ninepence*, *elevenpence*, &c.

But the same argument might be urged with regard to *pounds* and *shillings* ; for we have *no coin* called a pound, and a sum of a certain number of shillings in value might not contain one coin of that denomination. Besides, here, the *idea* has a definite and well-defined existence in the mind, as to *value* at least ; and it is to value, and not to the number of pieces of money, that we usually have regard. Moreover, we might extend the argument of the

advocates of this innovation to measures of *weight, quantity, or dimension*; and say, *threetons, fifteenhundredweight, and sixteenpounds*; which would be anything but logical and perspicuous.

The truth is, that a numeral can never be properly joined in one word with one of value, unless the two represent one substantive idea. Hence we may properly say a *sixpence*, even as we can say two *sixpences*; but to write *six penee, two pence, three pence, &c.*, in one word, when we merely mean sums of these respective amounts, is incorrect both in grammar and logic; and no more reason can be adduced for the practice, than for writing *two pounds* or *six shillings* in one word. If mere pronunciation is to be our guide, we may as well go at once to the full extent, and write *tuppence* and *threppence*, just as we pronounce them.

### 29. *Farther and Further.*

*Farther* is nowadays only employed when speaking of *distance*; in all other acceptations of the word, *further* is generally adopted. But both Johnson and Webster agree that *farther* is a mere corruption of *further*, and that the latter is the more correct word for all occasions.

### 30. *The Word WHOLELY.*

A more ludicrous deviation from analogy and common sense is hardly afforded by our whole language than by the ordinary way of spelling this word,—*wholly*. What could have induced our printers to adopt it, or persuaded our authors to adhere to it, I am utterly at a loss to conceive, unless it were a tacit understanding betwixt them that absurdity should be the only guide to our orthography, and common sense and analogy should by all means be eschewed, as dangerous and exacting innovators. Both

pronunciation and analogy demand the spelling which heads this article ; why, then, should we go out of our way to find another diametrically opposed to both ? I need hardly say that this adverb is formed in the usual way, from the adjective *whole*, by adding the termination *ly* ; just as we have *solely* from *sole* ; *purely* from *pure* ; and hosts of other words. It is an absurdity so flagrant that it should not be permitted to disgrace our orthography another day.

### 31. *Peas and Pease.*

There are scarcely any words in which a mistake is more frequently made by authors, press-correctors, and compositors, than in the words *peas* and *pease*. Yet the distinction between them is simple and well-defined. *Peas* is the plural of *pea*, and consequently only follows *numeral* adjectives ; as, ‘*ten peas*,’ ‘*a hundred peas*,’ ‘*a few peas*,’ ‘*many peas* ;’ but *pease* is used when speaking of the legumen in the aggregate, or generally. Thus we correctly say, ‘*Pease* are dear this year,’ ‘*Pease* were plentifully supplied to the horses,’ &c.

*Pease* is also employed adjectively ; as, ‘*pease-pudding*,’ ‘*pease-soup*,’ or ‘*pea-soup*,’ &c.

---

## CHAPTER III.

THE PROPER FORMATION OF DERIVATIVE  
AND INFLECTED WORDS.

IN the course of the first chapter I was necessarily led incidentally to touch on some matters which belong more especially to this. But as this is a subject but indifferently understood by the generality of compositors, and yet of great importance to them, a little reiteration may well be excused, especially if it have the effect of fixing the principles therein explained more firmly in the mind of the reader. I would therefore bespeak his attention to the following rules, and the observations upon them.

RULE I.—When a termination or affix beginning with a consonant is added to a primitive word ending in silent *e*, that *e* invariably remains in the inflected or derivative word ; as, *abasement*, *politeness*, *obscurely*, *estrangement*, *judgeship*, *wakeful*. Hence it follows, that the words *judgement*, *acknowledgement*, *abridgement*, *lodgement*, ought to retain the final *e* of their primitives, and not to be spelt as they generally are, *judgment*, *acknowledgment*, *abridgment*, *lodgment*.

RULE II.—Whenever a termination beginning with a vowel is added to words ending in silent *e*, the *e* is dropped in the derivative or inflected word ; as, *facing*, *pleasing*, *prized*, *forced*, *amusing*, *forcible*, *procurable*, *mistakable*, *mistaken*, *pledging*, *judged*, *acknowledged*.



The reason for the omission of the final *e* of the primitive, before affixes beginning with a vowel, seems to be this:—As the final *e* is generally added to the root-word for the purpose of indicating the long quantity of the preceding vowel, or, as regards the letter *g*, of showing that it has its soft sound, these circumstances are sufficiently indicated by the initial vowel of the termination; and the final one of the primitive word therefore becomes unnecessary; more especially as, were it retained, it would not be pronounced, and would sometimes give rise to doubt and confusion, as to whether the syllable in which it occurred were long or short; as may be seen by the following examples, with the final *e* retained:—*Judgeed, mistakeen, mistakeable, observeable, desireable, loveing, loveed, &c.* But as regards compound words, this reasoning does not apply; for in them each constituent part of the word is preserved entire. Hence we spell *hereafter, herein*, and not *herafter, herin*, as in mere derivative words. The same remark applies to *moreover, whereas*, and numerous other words.\*

A want of attention to this simple rule has led to an erroneous spelling in several words of recent introduction. Thus we almost invariably find such words as *ratable, debatable*, and some others spelt *rateable, &c.*; a practice directly opposed to the settled analogy of the language.

Again, according to Mr. Walker, *moveable* (as he spells it) retains the silent *e* of the primitive word, because, forsooth, the letter *o* has not its usual sound. But this argument, to be of any cogency, ought to prevail in every case to which it would be applicable; and we ought, for the same reason, to write *moveing, proveable, proveing, removeable, removeing, &c.*, for *o* has not its ordinary sound in any of these cases. But the fact is, this argument, or rather dictum, is of no force whatever, and the *e* ought to

\* *Wherever* is an exception which cannot be defended by any sound argument.

be dropped in the inflected or derivative words of *move* and *prove*, as in all similar words. Nevertheless there are two cases where the final *e* of the primitive should be retained in the derivative. These are, where it is preceded by *c* or *g*, soft, and the same sound is required before increments beginning with the vowels *a*, *o*, or *u*; for if *e* were dropped in those cases, to give *c* or *g* a soft sound, would be contrary to the universal practice of the language: hence it is properly retained in all such words as *serviceable*, *noticeable*, *chargeable*, *marriageable*, &c.\*

RULE III.—Whenever a termination or affix beginning with a consonant is added to a word ending with a *mute* consonant, the primitive word remains unaltered in the inflected or derivative word; as, *badness*, *luckless*, *abutment*, *shipment*.

RULE IV.—Whenever a termination beginning with a vowel is added to words ending with a consonant, sometimes the final consonant is doubled before the termination, and sometimes it remains single. The general rules which guide this subject, are the following:—

1. If an affix beginning with a vowel be added to a word ending with a single simple consonant preceded by a short accented vowel, the final letter of the primitive word must

\* In strict compliance with the above rule, the present participle of the verb *singe* ought to be written *singing*, although it may thereby, perhaps, be liable to be confounded with the participle of *sing*; for we make no difference between *ringing* and *ranging*, *flinging* and *plunging* (from *ring* and *range*, and *fling* and *plunge*), in this respect, although *g* is hard in the one case and soft in the other. Nevertheless, as the *vowel* in *sing* and *singe* is the same, and confusion might sometimes arise from spelling the participle of the two words alike, it is an excusable anomaly, and rests upon some basis, and is therefore generally adopted. But in *tinge*, where no such danger of confusion exists, the participle is properly spelt *tinging*.

be doubled before the affix; as in *rub*, *rubbed*; *bid*, *bidding*; *wag*, *wagging*; *sham*, *shamming*; *plan*, *planned*; *whip*, *whipping*; *blur*, *blurred*; *wet*, *wetted*.

2. If the primitive word have not the accent on its last syllable, then, although it may end with a simple consonant preceded by a short vowel, yet that final consonant must not be doubled before the affix beginning with a vowel. Examples in point are such words as *combat*, *combated*; *register*, *registered*; *worship*, *worshipping* (not *worshipping*, as generally spelt). Nevertheless, it appears to me, if the accent be removed beyond the antepenultimate, as the word is actually pronounced, then, as the *secondary* accent on the penultimate must necessarily be stronger than usual, the final consonant of the primitive word may with great propriety be doubled before such affix. Hence I prefer to spell *benefitting* and *benefitted* with the *t* repeated.

3. If the primitive word end with a *double* letter,—that is a *compound* consonant,—or with two or more consonants, then, also, the final consonant must never be doubled before an affix, although the last syllable of the primitive be short and accented. For instance, *waxed*, *mixed*, *blacking*, *building*, *washed*, *restricted*, *sheathed*, and such-like words, receive no additional letter before the affix.

4. If the final consonant of the primitive be immediately preceded by more than one vowel, then, although the accent be on the last syllable, its closing consonant is never doubled in the formation of derivative and inflected words. Example:—*routed*, *mooting*, *floating*, *shouting*, *fleeting*, *bailed*, *boiling*, *leafless*, *flooring*, &c.

As a question may here arise in the reader's mind, as to the reason for these apparent anomalies, I will endeavor to give such an explanation of them as may in some measure satisfy his curiosity, and assist him in the determination of any doubtful case that may come under his observation.

*First*, as to the doubling of the final consonant of the primitive.—Whenever the accent is upon the last syllable of a word ending in a simple consonant preceded by a

short vowel, the organs of speech, as elsewhere remarked, are enforced by this very circumstance *to articulate that consonant distinctly*; and as the next sound to be uttered is a vowel-sound, it must necessarily *commence with the articulation already formed*; because it is much easier *audibly to resolve* that articulation, than to open the mouth, and give utterance to the next vowel-sound *without such audible resolution*. This will be clearly seen by a few examples distinctly pronounced; such as *bid-ding, wag-ging, slam-ming, shun-ning, whip-ping, knit-ting, &c.* Hence, the reason for repeating the simple consonant in words coming under the description above indicated, is simply this very rational one,—*that two consonants are then articulated*, one after the vowel of the primitive, and the next before the vowel of the termination: for it must ever be borne in mind, that there is no more difficulty in commencing a syllable with a consonant articulation than in ending it with one. It is true, that this double articulation is not so distinctly heard in English as in some languages, and, to use the words of Dr. Forbes, in his Hindustani Grammar, is somewhat slurred over; yet there can be no doubt that the articulation is expressed *twice* in all the instances above enumerated.

But it may be objected: If this argument is good for anything, it ought to be applied to every case similarly circumstanced. I answer, So it ought; and unless controlled by reasons drawn from an overweening deference to the method of spelling adopted in languages from which we have derived many of our words, it is a principle that will be found in general operation, even in other cases besides that of the formation of derivative and inflected words. An exemplification of this is seen in such words as *flattery, bladder, blubber, stammer, winnow, foppery, summer, &c.* True it is, that this rule is transgressed in innumerable instances in the body of words; but as I before said, this is because our lexicographers have had

more regard to the spelling of the learned and other languages, than to the correct representation of each sound by its appropriate symbol. But I am here treating only of the proper formation of inflected and derivative words, and have no intention to propose an alteration of the spelling of the generality of root-words, which is too firmly fixed to admit of material change. Nevertheless, I will give a few instances in which a too great regard for precedent has overborne those considerations which ought undoubtedly to have formed one of the main canons for the determination of correct spelling. For example, from the Latin *gēneralis*, we have *gēneral*, &c., from *cāput*, *cāpital*; *fidēlis*, *fidēlity*; *fatālis*, *fatālity*; and numerous other words; in all which, had the simple and rational rule above indicated been adhered to, the accented short vowel would have been followed by a double consonant. But it is not my purpose to propose any such change now. I will only just further remark, that the French have in some cases shown more independence, and also, as I think, better judgement, in the spelling of some of their words: for we find with them the words *honneur*, *honnête*, *déshonneur*, &c., with two *n*'s; although the Latin originals have but one.

*Secondly*, as to the final consonant of the root-word not being doubled when the accent is not on that syllable, and the quantity is short.

This requires little explanation. The consonant of the root in this case is *not articulated at all* with what forms the primitive word, when an affix is added beginning with a vowel. Take for example the word *com-ba-ted*; where, in pronunciation, the *t* undoubtedly forms part of the last syllable, and not of the penultimate. And the reason is this: it is much easier to the speaker to commence a sound with a consonant-articulation, after the utterance of a vowel, where the voice has not been forcibly propelled on the consonant-articulation,



than to close with an articulation, and commence the next syllable with a vowel-sound.\* Therefore this rule is founded upon a rational principle, and is in accordance with the natural expression of the constituent parts of the word. The only case that can admit of doubt is, as I mentioned under the rule, in long words, where the *secondary* accent in the derivative or inflected word falls upon what was the ultimate of the primitive; in which case I incline to favor the repetition of the consonant.

*Thirdly* : If the primitive word ends in a *double* letter, or in two or more consonants, then the last consonant will not be repeated before a termination beginning with a vowel, even if the ultimate syllable of the primitive should be short and accented.

This rule also rests upon a rational basis. Every compound consonant, and also every two consonants pronounced in one emission of the breath, necessarily combine two articulations, and to repeat those two articulations in immediate succession, although not always impossible, is nevertheless somewhat difficult, and, I think, never occurs in the English language in the same word. For this reason, *g* soft, *j*, and *x* are never doubled; neither is the last of two combined consonants repeated before an affix beginning with a vowel, even should the primitive word end with a short accented syllable.

*Fourthly* : If the final consonant of the primitive word is preceded by more than one vowel, that consonant will not be doubled before an affix beginning with a vowel, even if the accent be on the last syllable of the primitive.

Let us call to mind the reason assigned for doubling the consonant at all. It was, because, under certain circum-

\* A judicious regard to similar euphonical considerations has induced the French, as it did before them the Greeks, to interpose a consonant-articulation between two pure vowel-sounds. As in *A-t-il fini sa leçon?*—*Τύπτουσι-ν ἐκείνον*. And the same reason leads to the continual elision of vowel-sounds in poetry.

stances, it was twice articulated,—once in its formation, and again in its resolution. But here, that reduplication of articulation does not take place; for the extended pronunciation of the preceding vowels prevents it; and therefore the rule does not hold. Nay, when an affix beginning with a vowel is added to such words, I am inclined to think that the last consonant of the simple word is then rather pronounced with the termination than with the root part of the word.

In treating of the consonants as final letters, or in their word-terminating character, we saw that some were nearly always doubled when the syllable of which they formed part was accented; and that one (*f*), whether the syllable was accented or not, provided it were but short in quantity. The other letters to which I allude, were *l*, *s*, and *z*. We will now inquire whether, and in what cases, this privilege can be properly awarded them in the formation of derivative or inflected words.

The letter *f* will very shortly be disposed of. The reason for doubling it at all was, because, owing to its semivowel character, its sound is easily capable of prolongation at the end of a word. This privilege it retains in composition also; for as it occurs before no augment beginning with a consonant with which it readily combines, its sound is of course prolonged, as if at the end of a word, when preceded by a short vowel, whether accented or not, as in primitive words; and therefore the orthography of the primitive undergoes no change. Hence we write *stiffness*, *handcuffing*, *bluffly*, *bluffness*, *rebuffing*, &c.

The same remarks will apply to the letter *l* under certain circumstances; and those reasons which were deemed valid for doubling it when final, will also apply in composition, provided the conditions remain the same. We will discuss this point somewhat in detail; first laying down the following rules:—

RULE I.—If a word ending with *ll* assume in inflection or composition an augment beginning with a vowel, both the final letters of the primitive will remain ; for in that case the semivowel sound of *l* is not closed by the articulation of a mute consonant immediately following, but is continued by the still more open sound of the following vowel. Hence we correctly spell *calling, recalled, telling, spelling, instilled, filled, rolling, enrolled, annulled, &c.*, with the double consonants of the primitive words.

RULE II.—If a word ending in *ll* have added to it an affix beginning with a consonant with which the articulation of *l* can easily be combined, then one *l* of the primitive word may be dropped before the augment ; for the sound of *l* is not then prolonged, but its articulation becomes incorporated with that of the following consonant. The letters with which *l* can most readily coalesce are *f* and *m*, as in *film* and *pilf*. Before affixes, then, beginning with either of those letters, one *l* of the primitive word is very properly dropped ; and for this reason we spell *wilful, skilful, fulfilment, annulment, &c.*, with one *l* : but before all other consonants both the letters ought to be retained ; and therefore *stillness, dullness, fullness* is the correct method of spelling these words.

But as there are cases where one *l* of the primitive word is dropped in composition, so, on the other hand, there are others where an additional *l* is assumed ; as may be seen in the words *cancelling, rebellious, cavilling, quarrelling*, and numerous others.

As this is a practice which has been universally acquiesced in for a couple of centuries, and seems to be adopted, as it were naturally, by the English under certain circumstances, surely there must be some foundation for it in the nature of this letter, the propriety of which we intuitively perceive, although, as far as I know, no one has hitherto attempted to give a satisfactory reason for the adoption of this apparent anomaly. I will there-

fore endeavor to supply this defect, and to place the matter on a rational basis.

As *all* simple mute consonants are doubled when they precede a termination beginning with a vowel, provided they form part of a short accented syllable, surely if *l* be a letter the articulation of which is more easily formed than that of mute consonants, there may be cases where *it* will be properly doubled, though *they* may remain single under precisely similar circumstances.

We have before seen that this happens uniformly to the letter *f* preceded by a short vowel, before an affix beginning with a vowel, although the accent may not be on the syllable of which *f* forms part; as in *handcuffing*; because even then, the articulation of *f* is not immediately closed, but admits of a prolongation or reiteration. Now *l* is a letter of the like nature as *f*; it is a semivowel, second only perhaps to *f* in its *vocal* capacity: therefore it may well be entitled to enjoy some of its privileges; and if good reasons can be shown for it, it ought to do so. This is the point which we will now proceed to discuss.

It seems to me, then, such being the character of the letter *l*, that it ought to be doubled whenever the accent of the primitive word is not removed further than the penultimate, and that penultimate is *short in quantity*; for in that case, before an affix beginning with a vowel, a reiteration or prolongation of the letter *l* appears clearly to take place. Examples in point are, *travel, traveller; cavil, cavilling; model, modeller; shovel, shovelling*.

But if the accent be removed further back than the penultimate syllable of the primitive word, or even if that penultimate be accented, but long in quantity, either naturally or by position, then only one *l* will be really required to denote the correct pronunciation before an affix beginning with a vowel; for in that case the stress of voice upon the *l* will be so faint, that it will not be pronounced at all in the next word, but solely in the increment: conse-

quently, no reiteration or prolongation thereof can then take place. Appropriate examples of this single sound of *l* are afforded by the following words:—*Náturalize*, *memōrialize*, *vōcalize*, *céntralize*; *sōcialism*, *pūgilism*, *vándalism*; *fédéralist*, *sciōlist*, *ánnalist*; *pūpilage*, *vássalage*, &c. Nevertheless, generally speaking, in the formation of verbal nouns and adjectives, and the present and past participles of verbs, the final *l* of the root-word is doubled, even if its penultimate syllable be long by position; as in *quarreller*, *quarrelling*, *quarrelled*, and *marveller*, *marvellous*, *marvelling*, *marvelled*. And the reason perhaps is, that the proper number of syllables is thereby more clearly indicated; for were such words as *cancelled* and *marvellous* spelt with one *l*, they might easily be mistaken for *cancēled*, and *marve-lous*. And so with other terminations also, where a similar mistake might be made, although but one *l* is really required by the pronunciation; as in the words *chancellor*, *counsellor*, &c.

In accordance with the rule above stated, *tranquilize* and *crystalize* are more analogous than *tranquillize* and *crystallize*, although the one word does come from the French *tranquilliser*, and the other from the Greek *κρυσταλλίζω*; nevertheless, the latter mode of spelling is almost universally adopted by English printers.

It may be further observed, that words ending in *ism* and *ist* (and even in *ize*, except the two words above mentioned) never repeat the *l*, even when the accent is on the short penult of the primitive word; as, *cabalism*, *novelism*, *novelist*, *moralist*, *moralize*, *novelize*; where two *l*'s are, in accordance with the doctrine indicated in the rule, really required by the pronunciation. The only exceptions are the words *medallist* (from the French *médaille*) and *metallist* (from the Latin *metallum*, or the Greek *μέταλλον*),—

---

ERRATUM.—In the last line of the preceding page, *for* 'next word' *read* 'root-word.'



which follow the actual requirements of their pronunciation ; together with *duellist* (from the Latin *duellum*), which transgresses all rule.

If the directions above given hold good with regard to the letter *l*, they certainly will apply to *s* with greater force. Therefore, although I have elsewhere said that some words might be spelt with one *s* at the end, even if preceded by a short vowel, yet, if an affix beginning with a vowel be added, the *s* ought to be doubled whenever the accent is not removed beyond the antepenultimate, even although that antepenultimate be long in quantity. Hence, the following words are properly spelt as indicated :—*Biassed, biassing; embarrassed, embarrassing; nonplussed, nonplussing; hocused, focussing; focussed, focussing.* And in like manner, *omnibusses*, owing to the secondary accent on the penultimate syllable.\*

N. B.—The words *duly, truly, awful, woful*, and perhaps a few others, might have been adduced as exceptions to Rule I, p. 55 ; and *dyeing, hoeing, shoeing*, to Rule II.

\* *S* does not combine or coalesce with the initial consonant of any increment ; therefore, in all those cases where the primitive word is spelt with *ss* final, both letters will remain before affixes of every kind. Instance the words, *blissful, kissing, impressment distressful, engrossment, &c.*

---

## CHAPTER IV.



## ON THE FORMATION OF COMPOUND WORDS.

OWING to an ignorance of the reasons which lie at the foundation of all rules which can be devised for the proper formation of compound words, many compositors are not a little puzzled in their proper application, and at the apparent contradictions in the practice of the press-corrector who understands the subject. But I flatter myself, if the young printer will carefully consider what I am about to say, he will rise from the perusal of the following observations with much clearer notions on this matter than he had before, and will be convinced that this is not the arbitrary affair which the practice of some people had led him to suppose, nor yet so inexplicable as the varying systems of different correctors had induced him to imagine.

Let us begin by laying down an axiom which can admit of no dispute.

No word, so long as it continues to discharge the functions of a *separate* word,—that is, so long as it continues to represent a distinct idea, or to maintain a distinct grammatical character,—can ever enter into combination with another word; for this would be a contradiction in terms: but whenever a word fails to discharge such distinct function, or to maintain such separate character, and requires to be joined with another word for that purpose,

then it individually has no definite meaning, and is therefore no longer, in fact, a word at all: it then becomes necessary to join it with some other imperfect word like itself, in order that the two combined may perform an office which neither separate was capable of accomplishing. Such is a compound word.

Hence it follows, as every real word is at least the representative of one idea, or denotes the relation subsisting between our ideas, whenever two apparent words are required to perform this office, they constitute in fact but one, and may therefore be united. Whether they be written in one word, or be connected by a hyphen, is, as I shall elsewhere show, a matter of custom and discretion.

These are the principles which the printer must take for his guidance whenever he is in doubt, in any case which comes under his notice; for, if attentively considered, and well digested, they will be sufficient for all occasions. But in order to render the matter clearer to those to whom the language used may appear somewhat obscure or abstruse, we will proceed to consider the subject more in detail, even at the risk of a little repetition.

1. No two words of the same part of speech, representing two distinct ideas, can immediately follow one another in the English language without the intervention of some point, or some word of connection, unless the one be the complement or object of the other, or the latter be a title or designation of the former, in the nature of an adjective. Thus, in the sentences, 'A fine white horse,' 'John's pen-knife,' 'He loves to read,' 'St. John Baptist,' there are two words of the same part of speech in immediate succession, without any point between them; but the latter word is the complement of that which precedes it, or, as in the last example, the word 'Baptist' is in the nature of an adjective: therefore, although no point is placed between them, they are written apart, and can never enter into composition as one word. But if two words of the

same part of speech meet together, representing but one idea, then they must be either connected by a hyphen, or united into one word. Examples :—*Boot maker, dairy man, ship builder*. Here, the words, taken singly, are both of the same part of speech, representing each a distinct idea ; but the latter word is not the complement of the former, nor, *as the words stand*, have they any necessary relation the one with the other. Nothing is affirmed of them, or necessarily understood to be affirmed of them ; yet the intention is to represent but one idea. In order to comply with this intention, therefore, it becomes necessary that the same change in the literary symbols should take place, that has occurred in the mind of the writer, and that the two apparent words should enter into composition, and become one :—*Bootmaker, dairyman, shipbuilder*.

NOTE.—In forming compound words of two nouns substantive, the apostrophe, or sign of the possessive case, which was in the first word out of composition, may be omitted in composition ; for the one word is no longer the complement of the other, nor is it under its regimen ; the two words, now representing but one notion, can therefore require no sign of dependence, which the possessive case necessarily implies. But the letter *s*, following the apostrophe, may be retained, if it add to the euphony of the compound word ; for in the formation of compounds, the ear, as well as the head, must be consulted. For this reason it is, that of King's Town is formed *Kingston* ; and of Somers' Town, *Somerstown* ; Queen's Borough, *Queensborough* : because the final consonant of the first word does not easily commingle with the first consonant of the second ; and the sibilant *s* is preserved, in order that the continuity of sound may not be broken, and that a word of more easy pronunciation may be formed. This is a matter of which the ancient Greeks were very sensitive. And in accordance with this principle it is, that although we *may* write *bees' wax, cow's hide, sheep's skin*, &c. ; yet, as the intention is generally not to express the relation of possession,—that is, that the wax *belongs* to the bees, the hide to the cow, or the skin to the sheep, as actually possessing them,—we shall more correctly write *bees-wax* or *beeswax*, and *cowhide, sheepskin, oxtail* ; because, in the last three instances, the euphonic or sound-prolonging *s* is not necessary to an easy

utterance of the following letter. Following out this rule, we *may* write 'Lincoln's Inn,' 'Prince Edward's Island,' 'St. Paul's Churchyard;' but, except in instances like the last, where the place is supposed to be under the especial tutelage of a particular saint, and so, in some sense, may be said to be his, it is better to drop the sign of the possessive case, where no relation of possession is intended, and to write such words as these in this manner: 'Lincolns Inn,' 'Prince-Edward Island;' retaining the *s* in the first example, *euphoniæ gratiâ*, but omitting it in the last, where it is not so much required for that purpose. But 'Lincoln's-inn,' is not correct, although 'Lincolns-inn Fields' is not objectionable.

In reference to the rules for compounding the names of places, I will make one or two further observations. The practice of late years has much increased, of writing all such names, when formed of two or more words, by hyphens. Now, undoubtedly, whatever number of *apparent* words may enter into the composition of the name of any person or place, when the relation of *possession* is not intended or assumed, such words represent but the idea of one particular person or place, without, in general, specifying any distinguishing characteristic inherent or belonging to the one or the other. *Such names might*, therefore, be not incorrectly written in one word, and we should then not unfrequently meet with such combinations of letters as 'Johnthomasjosephbrown.' However, as the original design in giving more names than one to one person or thing, was to point out some *special* characteristic, whereby they might be distinguished from other persons or things with the like general denomination, such names partake of the nature of adjectives, and such undoubtedly they originally were: they therefore performed a separate function; and this, in fact, they in some measure do still, though not generally so characteristically as in more remote times. The parts of a name, therefore, of two or more words, resolving themselves into two kinds,—*general* and *special*,—it is evident that such parts should be clearly indicated by keeping them separate, so



long as these two characters are kept in view. In names composed of two words, no difficulty will occur; for they must be written separate, the one necessarily being general and the other special (whenever these distinctions are intended, as they mostly are). So, in names composed of more than two words, whatever belongs to the general designation must be united by a hyphen, or written in one word; and so also that which belongs to the special branch. Hence it is, that we should write, 'Queen Street,' 'Dorset Square,' 'Hanover Place,' 'Wynyard Terrace,' 'John Brown,' 'White Sea,' &c.; because the latter word retains its *general* character, and the first is *specific*, distinguishing these particular places or persons from others with the same general designation. But when this *general* nature of the last word is lost sight of, or not intended to be pointed out, then the first performs no *special* function,—the two words represent but one idea simply, and without special modification: they should then coalesce. Such words are *Mayfair, Kingston, Somerstown, Claxton, Boroughbridge, Northallerton, Doncaster, Exeter, Greenland, Iceland, England*, &c.; in which the first constituent of the word has lost its specific character, and the latter its general intention. In names of more than two words, the same rule applies: those which belong to the general name must form one part of the word; and those which belong to the special, the other. Therefore write, *Great Queen-street, Little Ormond-street, Wellington-street North, John-Thomas Brown, William-Henry Fox-Talbot, Prince-of-Wales Island, East-India Company*. But when the relation of possession is assumed, of course the words affected by such relation should not be united by a hyphen; for that would be a contradiction,—the possessive case necessarily implying two ideas, and the combination of words equally strongly implying but one. Hence we should write *Saint Paul's Churchyard*; although the relation is not real but assumed merely. The Germans do not even

assume this relation of possession to exist ; for they write *Peterskirche* (Peter's Church), &c., in one word.

2. Whenever the defining noun substantive (or rather the word which is a noun substantive in its ordinary acceptation) which precedes another noun substantive, is intended to bear to that noun substantive the relation of an adjective (for words are really of that nature which the user of them intends them to be\*), the two words can never coalesce ; for they represent two distinct notions,—one of things, and the other of the properties of things : but if the two words are merely intended to denote but one idea, or one notion, then they must be united in one word, or (which is in effect the same thing) be connected by a hyphen.

Hence, as I had occasion to hint in another place, we write in two words *gold pin*, *silver candlestick*, *leather strap*, *land animal*, *ship canal*, *city walls*, *country residence*, &c. ; because the first word stands to the last, in the mind of the writer, in the relation of an adjective, denoting either the material of which a thing is made, or conveying the notion of possession, or some other adjectival adjunct which he wishes to represent distinctly. Such words would generally be rendered by an adjective, a genitive case, or a preposition and its complement, in other languages, according to their genius, or the discretion of the person using them. Thus we might write τὸ λύχνιον χρύσεον, or τὸ λύχνιον τοῦ χρυσοῦ ; *candelabrum argenteum*, or *candelabrum ex argento factum* ; *ein goldener Leuchter*, *ein Leuchter von Gold* ; *chandelier d'argent*, *candelliere di argento*, &c. ; and so of all other words denoting the material of which a thing is made. But when such words are not used adjectively,—that is, when they are not

\* I may here not inaptly quote an observation of Priscian :—  
“Non similitudo declinationis omnimodo conjungit vel discernit partes orationis inter se, sed vis ipsius significationis.”—Lib. iii, p. 170.

*intended* to express an accident of the nouns to which they are attached, but merely denote the purpose for which such nouns are used, then the very same words which we have above shown ought to be kept distinct in the circumstances there denoted, must, in this latter case, be joined by a hyphen to the following word, or else be incorporated with it; for the two words are now merely intended to denote one substantive idea. Example:—*Silver-mine, silversmith; gold-washing, goldbeater, coal-pit, coal-mine.* So *glass-house*, where glass is merely manufactured; but *glass house*, a house made of glass.\*

This rule extends to all words formed of what appear to be two nouns substantive; but each case must depend upon its peculiar circumstances; that is, upon the *intention* of the writer in each instance. Thus we may put *wheat flour* in two words, when we mean to affirm distinctly and emphatically that it is *wheaten*, or made of wheat; but if we do not intend to affirm this emphatically, then we mean to express but the notion of one noun substantive, and must therefore make but one word; as in *oat-meal, barleymeal*, although we *might* correctly write *oat flour*. *Judgement* must be used in every case: there is nothing *arbitrary* in the matter; but a clear perception of the writer's intention is always indispensable.

\* In determining to which class any example may belong, it will be some guide to the young printer to consider whether he can turn the first word into an adjective of an homogeneous meaning. If he can do so with propriety, the words must be kept distinct; if he can not, they must be united by a hyphen, or formed into one word, according as the word is of common acceptation or not; for, *in fact*, both operations are one and the same, and the hyphen is merely introduced, as I have said elsewhere, to assist the eye of the reader in ascertaining the composition of the word. For instance, in place of *leather strap*, we may say *leathern strap*; for *gold snuffbox, golden snuffbox*; and although *silvery* candlestick would not convey the same meaning as *silver* candlestick, and we have no adjective which could be used in its stead, this arises from

3. A noun substantive is used adjectively, and therefore is, *pro hâc vice*, an adjective, and cannot enter into composition with the following noun, when it denotes the place to which that noun belongs or appertains. For instance, 'a *county* magistrate,' 'a *city* alderman,' '*country* affairs,' 'a *London* tradesman,' '*Paris* fashions.' The proof of this is, that these words would be rendered by an adjective, a genitive case, or a preposition and its complement, in several other languages. Thus, *res rusticæ*, or *mercator Londinensis* or *Londini*, *les modes de Paris*, &c.

If the reader should be in doubt as to the proper application of this rule, in any case which may come under his notice, he may test it by the word 'of.' If he can introduce this particle between the two nouns, by changing their order, the first is then *generally* used adjectively, and must in that case be kept distinct from the following one. Examples: 'A *county* magistrate' (a magistrate *of* the county); 'a *London* tradesman' (a tradesman *of* London); '*Paris* fashions' (fashions *of* Paris), &c. But if *of* cannot be properly introduced between the two words, or, when it can, if it do not convey the notion of *appurtenance* or *possession*, the two words must be joined; as in *oak-tree* (not a tree *of* oak), *ash-tree*, *fig-tree*, *water-carrier* (carrier *of* water, but not in a *possessory* tense); *seashore* (because, although we can properly say '*shore of* the sea,' even in a *possessory* sense, yet the intention is not, generally, so to regard it, but only as one substantive notion, without regard to its accidents), *sea-breeze*, *land-storm*, *hail-storm* the poverty of the language, and we are compelled to have recourse to another mode of expression, and to say, 'a candlestick *of silver*;' but nevertheless, an appropriate adjective might be coined; and I very much doubt whether '*silvern* candlestick' would not be quite as legitimate as '*golden* opportunities.' But we cannot say 'a *papery* knife,' 'a *bookish* seller,' and thereby convey the meaning of *paper-knife* and *bookseller*. Such words are therefore not intended to be used adjectively, and must consequently coalesce with the following word.

(*consisting* of hail, but not *belonging* to it); and so of other words.

N. B.—These are all mere attempts to illustrate a rule ; but the basis of all the examples must be sought for in the reason of the thing, as indicated by the general rule at the beginning of this chapter.

4. When the former word denotes the *purpose* to which the latter is applied, it does not partake of the nature of an adjective, nor can it be turned into one in other languages ; for it in fact represents no *quality* or *property* of that noun, as all real adjectives do : it therefore performs no separate function, and must necessarily enter into composition with the following word, as representing, with it, but one idea. Such words are *woodman*, *lamp-post*, *ink-stand*, *teapot*, *garden-rake*, *flowerpot*, *corkscrew*, &c.; which may each be written in one word, or connected by a hyphen : for it must be constantly borne in mind, as I will again remark, once for all, that a hyphen is used only for the purpose of avoiding confusion, or assisting the reader the more easily to see the composition of a word ; and that all words that can properly be joined by a hyphen, may, whenever they become sufficiently common (which is a matter entirely at the discretion of the printer to determine), be united in one word. On the other hand, it is equally certain, that if two words cannot properly be combined, neither can they, under the same circumstances, be properly connected by a hyphen.

5. The present participle, or participial adjective (or rather what, in certain cases, literally *appears* to be such), is sometimes joined to the following noun, and sometimes is written separate from it. This is a subject which frequently puzzles not only many compositors, but even some press-correctors of considerable experience and standing ; yet the matter is quite simple, and the only rule which it is necessary to bear in mind, is one of universal application, and founded upon the most obvious principles. If



the word which appears to be a participle, or participial adjective, is such in fact,—that is, if it discharge the function of a word of that character,—it can never be properly united with another word; but if it perform neither of these offices, then it merely helps, with the accompanying noun substantive, to represent but one integral idea; and therefore the two *apparent* words required for this purpose form, in fact, but one. We will adduce some examples:—‘A *working* man,’ ‘a *loving* woman,’ ‘an *admiring* child,’ ‘a *blazing* fire,’ ‘the *rolling* sea.’ All these words, and all such as these, are properly kept distinct, whenever *an action* is implied, or the *nature, quality, or condition*, for the time being, of the following noun is intended to be designated: in the former of which cases the word will be a participle, and in the latter an adjective. But when these words lose that character, as was before said, they become one with the noun to which they have reference, and must consequently be joined with it. Examples in point are: ‘A *rolling-pin*,’ ‘a *warming-pan*,’ ‘a *printing-press*,’ ‘a *bleaching-machine*,’ ‘*writing-ink*.’ In the cases here given, and in all similar ones, the first word merely indicates the *purpose* to which the latter is applied, and does not denote any *action* in the apparent participle, nor is any inherent or assumed *property* or *quality* pointed out by what might seem at first a pure adjective: for ‘a *rolling-pin*’ is not a pin which at the time necessarily *rolls*, nor is a ‘*warming-pan*’ always in use in performing any *warming\** operation: and so of the other words. They must, therefore, be either united by a hyphen or written in one word; but, not performing a separate office, ought never to be seen apart from the accompanying substantive. On the other hand, we may well say of a man on the point of death, that he has

\* This word is here an *adjective*, and is therefore kept distinct from ‘operation.’

arrived at his *dying day*, *dying hour*, or *dying moment*; for these respective portions of time are certainly, to him, *dying*, or *expiring*, or *terminating*.

6. As all numbers are but the aggregation of certain units, each aggregate representing but one numerical whole, there can be no necessarily valid reason why the number *five* should be written in one word, and the number *five thousand* in two words. It is only to avoid the confusion that would arise from the assemblage of an extraordinary number of letters in one word, that has induced most of the nations of modern Europe to write large numbers in several words. This will appear from a few instances. The English write *two hundred*, *three hundred*, *ten thousand*, &c., in separate words, as do the French, Germans, and others; but the Greeks wrote διακόσιοι, τριακόσιοι, μύριοι; and the Latins, *ducenti*, *trecenti*, *decies mille*. Indeed, in numbers higher than ten, the Greeks wrote, almost indifferently in one or more words, nearly all their numbers. Distinctness, then, being the only reason that can be alleged for writing any given number in more than one word, it would appear that the hyphen, which is commonly used by English printers in words from twenty to a hundred, except the even tens, might be dispensed with; for either these words are too long to be written in continuous succession, or they are not too long. If too long, they should certainly be written in separate words; but if not too long, then decidedly in one. In either case, the hyphen is entirely unnecessary; for I have already explained, that any number, however large, represents but one complex idea. As any rule which can be given on this head must be entirely arbitrary, I do not see, as I am the only writer, as far as I know, who has handled this particular subject, why I may not be allowed to state what appears to me to be a convenient system to be adopted by English printers. It is this: that all numbers under a hundred be printed in one word, and all numbers

above a hundred in two or more words. Thus: fifteen, twentyfive, eightyeight, ninetyseven, three hundred and twentytwo, seven thousand five hundred and one, &c. Consequently, I would only introduce the hyphen when there is an inversion of the order in words which I propose to print in one; as when we say *five-and-twenty* instead of *twentyfive*: for certainly there is but *one* aggregate number, although our cousins the Germans, in this and similar instances, say, in three words, *fünf und zwanzig*, &c.

7. Fractional numbers should be printed in separate words; for the numerator of a fraction denotes the number of the parts contained in that fraction, and the denominator, the value of each separate part, or a substantive minor division of some whole, real or imaginary. Each word, therefore, has a separate office; the numerator is always a numeral adjective, but the denominator is a real noun substantive. Hence they can never properly enter into composition, or form but one word. Let us proceed to illustrate this. 'Three *fourths*' is equivalent to 'three *fourth-parts*,' or 'three *fourth-shares*;' and all words are, *pro hac vice* at least, of that part of speech to which they are equivalent *in hac vice*. But the word 'fourth' is not here an *ordinal adjective*, as in its usual acceptation; for it does not denote the *fourth* part *in order*, three of which parts have preceded it; but, in conjunction with the word which here follows it, but which is generally understood, a certain quantity or unit of a value less by so many times than a certain other unit of a higher denomination. These two apparent words, then, represent but one single quantity, and form, therefore, in fact, but one word; and should be so printed, or else connected by a hyphen, thus: 'three *fourth-parts*.' Again, what clearly shows that the denominator of a fraction represents a real noun substantive, is, that it admits of a plural, which a noun adjective, in English, never does.

Thus, we may say *one fourth, three fourths, ten fourths, a hundred fourths, a thousand fourths, &c.*; which are equivalent to '*one fourth-part,*' '*three fourth-parts,*' '*a hundred fourth-parts,*' &c.; these compound words being but the representatives of a certain unit, of a value by them defined, in relation to a certain other larger unit.

To further illustrate my meaning, I will adduce a familiar example. A penny is divided into four parts, and one of these parts is called a farthing. '*Three farthings,*' then, are three *quarters* of a penny, or three *fourths*, or three *fourth-parts*, or three *parts*. Now, '*three*' is a pure numeral adjective in all these instances, denoting the number of divisions; and all the other words perform but one and the same function: they are necessarily, then, from what we have above said, all of the same part of speech. But were I to combine these words in the manner nowadays almost universally, but, nevertheless, erroneously, adopted by English printers, and say, '*three-fourth parts,*' the defining word, or numeral adjective, would then be '*three-fourth,*' and would mean, that a certain unit was divided into parts, each equal to *three fourths* of itself; which, of course, could never hold of more than one subdivision, and is not what is intended to be expressed; or that there were several parts of several wholes, each equivalent to *three fourths* of one of them. From this, the tyro will see the necessity of paying attention to the real character of a word in each instance of its application, and not suppose, that because a word is of a certain part of speech in one given case, it is therefore so in all.

8. Another ludicrous practice has sprung up of late years; namely, that of connecting the word *a*, when it means *each*, or there is an ellipsis of a preposition, with the noun which follows it. Thus, it is not uncommon to see such a sentence as this: '*He sold his corn at ten shillings a-bushel.*' Now, *a bushel* is not here an adverb: the

farmer did not sell his corn *bushelly* (if I may coin such a word), and in no other quantities; but he sold it in various quantities, at the rate of ten shillings for *each* bushel, or for *a* bushel. It is an idiomatic, elliptical way of speaking, but by no means an adverbial one, and is expressed in French by the *definite* article: 'Le blé se vendait à dix francs *le* boisseau.' And so in other languages.

The same remarks apply to such words as *an hour, a day, a week, a month, a year, an ounce, a hundred, a score, a thousand, a peck, a quarter, &c.* Examples: 'The laborer received a penny *an hour*, or a shilling *a day*, or six shillings *a week*, and a suit of clothes once *a year*, for his wages.' 'Mustard was selling at six pence *an ounce*, eight shillings *a pound*, or forty pounds *a hundredweight*.'

---



## CHAPTER V.

SYLLABICATION, OR THE PROPER DIVISION  
OF WORDS.

WERE the only object of syllabication what in strictness it purports to be,—namely, to determine what letters represent one sound or emission of the voice,—the only matter for the consideration of the printer, when he might have occasion to divide a word at the end of a line, would be to determine what letters entered into each such constituent part of the word, and to divide it accordingly, without considering what might be its derivation, or how its various parts were etymologically connected. But such is not the *practice* with English printers, who, for the most part, run into the opposite extreme, and frequently neglect real syllabication, in order that they may display their knowledge of derivation. Perhaps, as in a great many other things, a middle course may be advantageously adopted, which, without slavishly conforming to either, may yet not egregiously transgress the one or the other. I will subjoin the rules which are generally given by writers on this subject, and to them I will append my own remarks, in which my notion of their propriety or impropriety will be stated at length, with my reasons for approval or disapproval.

RULE I.—If a consonant come between two vowels, it belongs to the latter syllable ; as, *a-bove*, *be-fore*, *gra-cious*, *sta-ble*.

*Remark.*—This rule can admit of no doubt whenever the first syllable is long in quantity, or, although short, whenever the accent is on the following syllable, as in the two first examples given above ; but if the accent be on the preceding short syllable, then the matter assumes a less simple character, and does not admit of so easy a solution. Thus, in the words *réference* and *disability*, where the accented syllables are short, there is no doubt that the consonant is *articulated* in the same emission of sound with the preceding vowel, and therefore belongs to that syllable, according to the law of syllabication laid down at the commencement of this chapter. But it is also true, that *f* and *l* are, in the examples adduced, also *articulated* in the *following* syllable ; for, whenever the accent is upon a short vowel, followed by a *simple* consonant, the articulation proper for that consonant must thereby be firmly fixed, and, as a matter of course, whenever the sound in immediate succession is a vowel-sound, the emission of that sound *must commence* with the articulation already formed : for if that law of the Eastern grammarians be not without foundation, that no syllable can, strictly speaking, begin with a pure vowel-sound, how much less can it do so when the organs of speech are strongly fixed in a particular articulation. There is, then, no choice, but the next vowel-sound must be *preceded* by the *resolution* of that articulation. To do otherwise would produce a disagreeable hiatus, which, perhaps, may be tolerably executed in singing, but not in pronouncing an articulate-syllable-ending language like the English. Hence it follows, that the *simple* consonant, following a short accented vowel, and having another vowel after it, is then twice articulated, and ought, in strictness, did orthography always correspond with the sounds which it represents, to be *twice written*. The first syllable, therefore, has really no more claim to the consonant than the following syllable ; and, unless overruled by considerations which will be hereafter

noticed, I would not make this an exception to the general rule ; and would therefore divide those words, so far as respects the point under discussion, thus : *disabí-lity, ré-ference*. It is laid down, however, as a rule by many writers, that if the accent be on the antepenultimate syllable, the consonant will belong to that syllable ; as in *odorif-erous, suprem-acy, &c.* I own I can see no more validity for the adoption of it here than in any other accented syllable under the same circumstances ; nevertheless it is a distinction generally observed.

RULE II.—If a consonant be doubled, the first will belong to the first syllable, and the last to the following one ; as in *im-moderate, con-nivance, bid-ding*.

*Remark.*—This rule is invariable, so far as regards mute consonants at least ; as it is utterly impossible to articulate two such letters in one emission of sound.

RULE III.—Two consonants between two vowels must be separated ; as, *in-terpret, mis-con-ceive, lan-guage, ob-duracy*.

*Remark.*—This is generally true when both the consonants are mutes ; for it is much easier to close a vowel-sound with one articulation, and commence the next syllable with another, than to compress two articulations, as it were, into one, as one might attempt to do in *int-erpret, misc-onceive, obd-uracy*, and begin the next syllable, after a disagreeable hiatus, almost with a pure vowel-sound. Nevertheless, if the *primitive* word ends in a compound articulation, its derivatives will also end in the same manner, and must be therefore so divided ; as in *sing-ing, ring-ing, young-er, weld-ing, scold-ing* ; although *finger* should be divided *fin-ger* : and so of other words not ending in their root with the double articulation. But if, in

the body of a word, the second mute be followed by a liquid with which it is capable of easily coalescing, or if a semivowel be followed by a mute and a liquid under the same conditions, then the two or more consonants will belong to the latter syllable ; as may be seen in the words, *pa-tron*, *qua-drature*, *esta-blish*, *re-strain*.

Here the objection might be repeated which was adduced under Rule I, as to accented short vowels claiming the consonant along with them ; but as I did not suffer that objection to prevail with me there, neither do I think it of sufficient force in the case now under consideration, and would not, therefore, divide in the following manner such words as *quad-rangle*, *estab-lishment*.

**RULE IV.**—Whenever a word begins with a prefix, whether a preposition or other particle, that prefix can be separated from the rest of the word, whenever necessary for the purpose of the printer. Examples :—*de-scribe*, *per-suade*, *re-form*, *inter-est*, *dis-able*, *mis-interpret*, *post-pone*, *ex-cuse*, *sub-scribe*, *cis-alpine*, *trans-port*, *sur-charge*, *in-oculate*. But if a letter be omitted, by reason of the prefix ending with the same letter as the body of the word begins with, the root part of the word must be kept entire, and the letter be lost to the prefix ; as in *tran-scribe*, (fully, *trans-scribe*).

*Remark 1.*—The reason for the foregoing rule is sufficiently clear. Whenever we can, we endeavour to pronounce the prefix in a distinct syllable ; and as, in addition to this, the division helps to show the composition of the word, these have been deemed sufficient reasons for the establishment of the rule. It is true, that in this case, as in Rule I, there may be a double *articulation* of a consonant, indicated but once only, and that may come in the first syllable, contrary to the canon there laid down. But this is the exception to which I then alluded,

as being of sufficient force to establish for itself the right to be exempted from its purview.

*Remark 2.*—A prefix should never be divided from the word with which it enters into composition, if it consist of one letter only, as in *e-lope*; neither should an affix, if it consist of not more than two letters, as in *wakeful-ly*; because, except in very narrow measures, this can always be avoided with a little attention, and such divisions have at all times an unsightly appearance.

**RULE V.**—Whenever an affix or termination is added to a word, if the root-word be preserved entire, and be pronounced as in the root, then the affix must be separated from it in the division of a word; as, *delight-ful, market-able, respect-able conquer-ing, laugh-ing, sick-ness.*

But if the root-word be not preserved entire, or if it be not sounded as in the simple word, then such divisions should be avoided, for they are contradictory. Nevertheless, if you *must* divide them, it is preferable to adopt *abun-dance, desig-nation* (where the sound of the original word is departed from); and *stri-ving, dri-ving, &c.* But it is much better to *avoid* all such divisions, wherever the primitive has lost its final letter, as in the examples adduced.

But some printers are so wedded to what they call dividing the terminations from the root, that I have not unfrequently met with such divisions, where the latter part of a word only bore some resemblance to an affix; as, for instance, *histor-ian, separ-ate*, and many such-like fantasies.

A question may, perhaps, here arise, as to which syllable of the inflected or derivative word the *compound* or *double* final consonant *g* of the primitive word may belong; whether to the syllable of which it originally formed part, or to the first syllable of the termination. I will endeavour to meet that question. If the preceding vowel is long, the double consonant belongs to the syllable of



the termination, as in *rā-ging*, *wā-ging* ; because no part of the letter *g* is then pronounced in the root portion of the word. But if the preceding vowel is short and accented, then part of such compound consonant is articulated in one syllable, and part in another ; as in *allëging*, pronounced nearly as *al-led-shing*. But as the compound letter is never in those circumstances thus resolved into its constituent parts, it must necessarily appear, in the division of words into syllables, wholly in one or the other. But as I have before shown that the spelling of such words without a *d* preceding *g* is incorrect, I will confine my observations to the proper orthography of words of this description. There can be no doubt, then, that in words of this formation, the letter *d* is always pronounced in the radical portion of the word, and therefore belongs to it ; but *g* (or at least a part of it) will belong to the syllable of the affix, if it begin with a vowel, but to the radical, if it commence with a consonant : for although we can combine three articulations at the end of such words as *plunge*, which is pronounced nearly as *plundsh*, it does not follow, nor is it the fact, that all three are combined in *plunging* ; but the word is rather pronounced *plun-ging* ; which is therefore the correct division. So is it with the letter *d* before *g*, as to syllabication at least : for although *d* necessarily enters into the sound of *g* soft, yet, as it has here a separate form (though this is solely for the purpose of indicating the short quantity of the preceding vowel), and is pronounced in the syllable of the primitive, and the sibilant portion of *g* is not, I prefer, if I *must perforce* divide such words, to do it thus,—*pled-ging jud-ging* ; yet such divisions of words ought to be altogether avoided, if possible. But, as before remarked, if the affix begins with a consonant, the two portions of the word are properly kept distinct in syllabication. Hence we rightly divide *judge-ment*, *acknowledge-ment*, *abridge-ment*, according to their actual pronunciation.

The preceding rules and observations are intended to apply to English words only ; but they are not applicable to all languages. The Germans conform pretty strictly to the principle laid down in the introductory remarks of this chapter, taking very little account of affixes, or prefixes, or anything of the kind, if they interfere with the *actual* syllabication. Again, in Greek, Latin, Italian, and other languages, they are frequently inapplicable: for these are *vowel-ending* languages, in a far greater degree than the English, which may not improperly be styled a *consonant-ending* tongue. Therefore, when any assemblage of consonants can be amalgamated in a kind of compound articulation, these languages will begin a syllable with them, even if a short pause be required for the purpose, and close the preceding one with a vowel.

As works in Latin are frequently reprinted in this country, and quotations made continually from Latin authors, and press-correctors and compositors will not unfrequently find that editors insist upon the Latin method of division being adhered to; for the benefit of the unlearned in these matters, I will transcribe the words of no mean authority on this subject.\* He says:—

“I. When a consonant happens to be between two vowels, it must always be put with the last, as *a-mor*, *le-go*, &c.

“II. If the same consonant be doubled, the first shall belong to the former syllable, and the second to the latter, as *an-nus*, *flam-ma*.

“III. Consonants that cannot be joined in the beginning of a word, generally speaking, are not joined together in the middle, as *ar-duus*, *por-cus*. Though there are some examples of the contrary in Greek, as *ἐχθρὸς*, *hostis*.

“IV. But consonants that may be joined together in the beginning of a word, ought also to be joined in the middle, without parting them. And Ramus asserts that

\* Port Royal Latin Grammar, vol. ii, p. 290, Eng. trans.

to act otherwise is committing a barbarism. Therefore we ought to join—

<i>bd.</i>	he-bdomus	} <i>because we say</i> }	<i>bdellium.</i>
<i>cm.</i>	Pyra-cmon		<i>κμέλεθρα, tabes</i>
<i>cn.</i>	te-chna		Cneus
<i>ct.</i>	do-ctus		Ctesiphon
<i>gn.</i>	a-gnus		gnatus
<i>mn.</i>	o-mnis		Mnemosyne
<i>phth.</i>	na-phtha		phthisis
<i>ps.</i>	scri-psi		psittacus
<i>pt.</i>	a-ptus		Ptolemæus
<i>sb.</i>	Le-sbia		<i>σέσις</i>
<i>sc.</i>	pi-scis		scamnum
<i>sm.</i>	Co-smus		smaragdus
<i>sp.</i>	a-sper		spes
<i>sq.</i>	te-squa		squama
<i>st.</i>	pa-stor		sto
<i>tl.</i>	A-tlas		Tlepolemus
<i>tm.</i>	La-tmius		Tmolus
<i>tn.</i>	Æ-tna		<i>Δνήσκω</i>

*“Exception to this Rule.*

“Words compounded of prepositions are an exception to this rule, since in these we must ever separate the compounding particle, as *in-ers*, *ab-esse*, *abs-trusus*, *abdomen*, *dis-cors*, &c.

“And the same judgment we ought to form of o compounds, as *juris-consultus*, *alter-uter*, *amphis-bæna*, *et-enim*, &c.”

In these latter respects, the system of division agrees with the English; and for the same reason; because, in these instances, we generally endeavour to show, both by pronunciation and on paper, what are the constituent parts of a compound word. But the combination of consonants at the commencement of a syllable seems repugnant to our notions of propriety. This arises, however, from the fact which I before noticed: the Latin endeavours to end its syllables with a full vowel-sound, wherever this is not interfered with by the composition of the

word ; whereas the English chooses rather to end with a consonant, if preceded by a short accented vowel, and to begin again with the next consonant. The first is much more sonorous, and therefore better adapted to music ; but the latter is more energetic and forcible, and therefore suited to oratory.

The system of division in Greek is the same as in Latin and Italian. The author of an excellent Greek Grammar, in French,\* thus lays down the rule ; which I give in his own words, as they will no doubt be perfectly understood by all those to whom a knowledge of Greek syllabication is at all a matter of interest :—

“Les consonnes qui s'unissent au commencement d'un mot s'unissent aussi au milieu ; ainsi, comme on dit *φθόνος*, *envie*, en faisant une syllabe de *φθό*, on dira également *ἄφθονος*, *exempt d'envie*, ainsi divisé *ἄ-φθο-νος*. C'est d'après ce principe que nous avons divisé [in a preceding page] les mots déjà cités, *ὀ-κτώ*, *ὁ γδοος*, *ἔ-χθος*, etc.” And to the same purport say all other grammarians.

Now, there is nothing unnatural or difficult in this, only that, as it appears to me, a short pause must be made before some of the combinations of consonants, as the Italians of the present day do in certain cases. Were the English to do so occasionally, our pronunciation would sometimes be much more effective, and would oft better convey the real meaning of our words. For we should then say, *di-phthong*, *tri-phthong*, *geo-graphy*, *apo-strophe*, *apo-stasy*, &c., in accordance with the true composition of the words.

\* Méthode pour étudier la Langue Grecque, par J. L. Burnouf, p. 7.

## CHAPTER VI.



## ON PUNCTUATION.

SECT. 1.—*Preliminary Observations.*

OF all the subjects which engage the attention of the press-corrector and the compositor, none proves a greater stumbling-block, or is so much a matter of uncertainty and doubt, as the Art of Punctuation. This partly arises from the necessarily somewhat inexact nature of the art itself, but far more from an ignorance of the foundation on which its rules ought to be based, and the illogical and ungrammatical construction of sentences. In the latter case, it is utterly impossible to punctuate artistically,—it is a mere matter of guess-work : a liberal use of dashes will thereby be necessitated,—a sure sign—except in very animated or impassioned discourses—either of confusion in the mind of the writer, or of the printer's inability to understand his meaning.

Some have defined punctuation as the “art of pointing written composition in such a manner as may naturally lead to its proper meaning, construction, and delivery;” others, as “the art of marking in writing the several pauses, or rests, between sentences, and the parts of sentences, according to their proper quantity or proportion, as they are expressed in a just and accurate pronunciation;” but as I think, better by others, as “the art of dividing a literary composition into sentences, and parts of sentences, by means of points, for the purpose of exhibit-



ing the various combinations, connections, and dependencies of words.' However, I am not much inclined to cavil at any of these definitions. But when we come to examine the means which the authors of Printers' Guides, Handbooks, &c., have prescribed for the attainment of this desirable object, all is confusion or confessed empiricism,—nothing like science or art is pretended to. And if we go beyond the members of our immediate profession, and search the works of those whose object it was to treat this subject in a didactic manner, with very few exceptions, our labor will not be bestowed to much better purpose.

Like everything else, if we would master the groundwork of this science or art, we must begin at the beginning. The neglect of this necessary and all-important rule, and the desire of rushing *in medias res*, before the way has been cleared of the obstructions which beset its entrance, have mainly produced the confusion which pervades most minds on the subject of punctuation. For these reasons I would fain bespeak the attention of the reader, and more especially of the young printer, to the following preliminary remarks, which lie at the root of the matter.

If we consider the nature of language, oral or written, we find that it is the vehicle for the communication of our ideas to our fellow-men, by means of certain sounds, signs, or symbols, to which an arbitrary but generally understood meaning is attached. Now, an idea is a pure conception of the mind ; and the number of our ideas is the measure of our knowledge : but, kept in our own breasts, and uncommunicated to others, knowledge is comparatively useless ; its great advantage consisting in the benefit which mankind derives from the mutual interchange of ideas. But before any such communication can be made, we must form an internal judgement as to some particular relation which some idea, of which we have formed a conception, bears to some other idea, or else to itself. The mental

determination of this relation constitutes a *thought*; and expressed thoughts is language.

The longest sentence that can be formed is but an assemblage of affirmations of mentally predetermined thoughts, having a certain mutual relation or dependence in grammatical construction. Hence, the art of punctuation would plainly appear to consist in the determination of rules for measuring the various degrees of affinity or dependence subsisting between our thoughts when expressed in writing, and apportioning to each its proper symbol or character; that thus the reader might be enabled to enter as it were into the mind of the writer, catch his spirit, and consequently pause the requisite time between the enunciation of each thought, even as the writer himself would pause in uttering his own words.

On this basis, could the affinities of our connected thoughts be strictly adjusted, and the laws for measuring those affinities be determined with accuracy, we might rear a solid superstructure, worthy the name of a science; which could be exactly applied at all times; which would remove the stigma of empiricism which now too generally attaches to the practice of the art of punctuation; and which would enable the writer so to marshal his thoughts before his reader's eye, that he could *never misunderstand his meaning*, if he but understood the signification of the words employed. But so varied are our thoughts, so multifarious their degrees of dependence, and so few the symbols we employ to denote them, that any attempt to arrive at absolute accuracy must be abandoned as impracticable. Nevertheless, making the basis above adverted to our guide, we may approach to this accuracy; and if we cannot symbolically distinguish every shade of difference, we shall not at least grope wholly in the dark, as has been but too often the practice;—we shall have the guidance of a rational conductor, though not, at all times, the infallible one we might desire.

It will therefore be necessary, before giving any rules as to the placing of the points themselves, to form a clear notion of the logical construction of sentences; for without this knowledge it is impossible either to write or to punctuate correctly. Let the tyro therefore observe,—

## I.

No affirmation can be made concerning any idea of which the mind is cognisant, but by showing its relation to some other idea, or else to itself: for as an idea is but a mental perception, or pure knowing, it is clear, that in communicating any knowledge of that idea to another, we must *affirm* something of it, either with respect to itself or to some other idea; because there remains nothing else within the compass of our minds of which anything can be affirmed. This affirmation of a thought constitutes a *proposition*. It cannot consist of less than three parts: the idea of which anything is affirmed; the affirming word, which expresses the relation; and the idea to which the principal one stands in relation. Yet, notwithstanding that the simplest proposition inherently comprises three parts, all those parts may be expressed by one or more words. The main idea of a proposition is denominated the *subject*; the affirming word is designated the *copula*, because it unites the two substantive ideas; and that idea towards which the relation tends, is commonly called the *predicate*, *object*, or *complement* of the proposition. The following may be taken as examples:—

Peter admires paintings.

Man thinks.

Love.

In the first proposition, the word ‘Peter’ is the subject: it represents to the mind a certain substantive idea, of which I am desirous of communicating some *knowledge*, which I have already mentally determined to be subsist-

ing with respect to it. The word by which I do this is the verb 'admires.' The verb, therefore, is the affirming word in all propositions,—it is the word which expresses the relation subsisting between the connected ideas; and without a verb, expressed or understood, no assertion can be made, nor, consequently, any knowledge be communicated. 'Paintings' expresses the object towards which the action of the verb tends as its complement.

Take the next example: 'Man thinks.' Here the subject is 'man,' and the affirming word is 'thinks.' But there is no object or complement expressed; yet there is one understood. What does man think? Evidently, thoughts. *Thoughts*, then, may be regarded as the complement of the proposition; or the object may be identical with the subject:—Man is (as to himself) a thinking being.

Again, let us consider the last example,—'Love.' Here the word of relation (that is, the verb) only is expressed; but a subject necessarily exists, who commands the act, and an object, towards which his volition tends; and therefore there is a complete proposition or affirmation expressed or implied.\*

## II.

A thought being the mental determination of the relation subsisting between one or more ideas, it necessarily follows, that an expressed thought, or affirmation, can

\* In propounding a proposition, it is not necessary that the words be arranged in any particular order; the fact will be the same, whether the subject comes first or last; and so with any other of the constituent parts of the proposition. The custom of each language is that alone which must determine the place of its words. The order of *subject*, *predicate*, and *object*, is generally called the *natural* order; but there is nothing of nature in it; only the prevailing custom of so arranging words in the English language causes us to regard it as apparently a thing settled by nature.

never be less than a proposition ; for, as we have already seen, no affirmation can be made, unless by words comprehending all the parts of such a proposition, either expressed or implied. But an affirmation may comprehend much more than a bare *simple* proposition ; for each of its essentially constituent parts may have various accidents attached to it, and yet each part will represent but *one* complex idea in the mind ; and there will consequently be but one affirmation. Example :—‘ The *industrious* man performs *his daily* labor *diligently*.’

Further : two ideas may be joined in each part of a proposition, provided they be congruous and admit of apparent union ; and yet there will be but one affirmation. Thus :—The rich-and-the-poor suffer-and-enjoy evil-and-good. Here are two members to each constituent part of the proposition ; but they are combined by a conjunction, and constitute, as it were, a united subject seeking a combined object by a conjoined relation : they express, therefore, but one thought.

### III.

A sentence may be the expression of one thought only, or it may comprise the affirmation of several thoughts, in some way connected or dependent the one upon the other. The first is a simple sentence ; the last a compound one. The following may be taken as an example of a compound sentence :—

“ Supposing the matter of these transgressions to be ever so small in its own nature, yet the moral characters of men become stained and bloated by their frequent accumulations ; just as so many ulcers, when allowed to form and spread, will grow by degrees into a great disease, and contaminate the whole frame.”—BLAIR.

### IV.

One affirmation can never contain more than one *independent* verb, although, as we have before seen, two verbs



may be united by a conjunction in the same affirmation, if they indicate, as it were, a combined or an indifferent action. . For, as each independent verb expresses a distinct relation, that is of itself a complete affirmation. Nevertheless, one verb, especially one in the infinitive mood, may become the complement of another verb, either really or presumedly ; and in that case the two verbs will constitute but one affirmation, or express but one thought. Examples:—‘John loves *to read*’ (real object). ‘The constable threatened *that he would take him up*’ (presumed direct object).\*

## V.

In the expression of one thought or affirmation (for I shall use the words indifferently) no mark of interpunction can be required ; for as the mind proceeds but in one direction, if I may so speak, in the contemplation of one relation subsisting betwixt our ideas, and makes no deflection in other directions, no point can be required to denote what has not taken place ; namely, a pause in the progress of the mind’s operation.

## VI.

As soon as the mind diverges from the contemplation of some certain relation subsisting between our ideas, towards another relation, and to other objects, then a mark of punctuation becomes necessary ; but not before.

## VII.

Did language contain no connecting particles, nor any words significative of a dependence of one affirmation upon another affirmation, each proposition would consti-

\* I say here, “presumed direct object ;” because it is not so in fact : and hence the Germans invariably put a comma before all such clauses introduced by a conjunction. But this would be too stiff for general adoption in English.

tute an independent thought, which could not be grammatically connected with any other thought, and would therefore constitute a complete sentence. In that case, but one point would be required,—namely, the full-stop, to show the close of each affirmation.

### VIII.

But by the use of connecting particles, and of words significative of dependence or affinity, a sentence may be formed of any length, as the taste or discretion of the writer may determine; the various constituent thoughts of which may be connected in different degrees of affinity.

The consideration of these affinities necessarily brings us to the investigation of the marks used by printers to denote them; and this will form the subject of the following section.

---

#### SECT. 2.—*The Symbols used in Punctuation.*

To denote the different degrees of affinity in which our thoughts are combined, or the relative dependence they have on one another, certain characters have been devised, which are commonly called points. They are,—

1. The *comma* [ , ].—This sign is employed for the purpose of showing that the two affirmations between which it is placed are immediately connected by a conjunction, or that the latter flows from, or directly depends upon, the former.

2. The *semicolon* [ ; ].—This point shows that the two affirmations between which it is placed are not immediately connected by a conjunction, or that the latter does not directly flow from, or depend upon, the former affirmation, although there is a more remote connection or dependence between them.

3. The *colon* [ : ] denotes a dependence or affinity still further removed, or, where the relation is that proper

for the semicolon, the omission of the connecting particle between the affirmations. There is, in all cases where a colon can be placed, some dependence or affinity existing, in construction or by implication.

4. The *period* or *full-stop* [ . ] signifies that the affirmation which it closes, has no connection, in grammatical construction, with the one that follows : in short, that the sense is complete.

There are some other symbols generally regarded as marks of punctuation ; but as they are not strictly such, but rather signs adopted for the purposes of elocution, they will be noticed in another place.

An investigation of the question as to who were the inventors of those symbols, and at what time they first came into use, would be a work of much labor and of but very little profit, as the learned themselves are far from agreed on the point. But however uncertain these matters may be, there can be no doubt of the utility of point-marks when judiciously employed, and their advantage in more clearly denoting the meaning of the writer.

---

### SECT. 3.—*On the Nature of Sentences, and the Combination of Propositions.*

Having already thrown out hints as to the true nature of the art of punctuation, and explained the symbols employed in its elucidation, it may perhaps be expected that I should now enter upon the subject in detail ; but have yet something further, of a more general nature, to submit to the reader's notice, before I can proceed with the particulars illustrative of each individual point ; as, after all, the statement of these particulars will be little more than an elaboration of the principles I have before laid down, or of those which I am now about to enumerate.

In addition, then, to what has been before said, it may be further remarked,—

## I.

That a long sentence may consist of several simple affirmations, without any conditional clause attached to any of them; and that, consequently, all these affirmations may stand in the same relation to each other, and hence require to be separated by the same point: but if a condition be attached to any affirmation, that addition can hardly stand in the same relation to the affirmation from which it depends, and to another affirmation, on which it does not depend; and must therefore, in general, be parted from it by a stronger point.

## II.

Whenever the connecting word is omitted between two affirmations, and those affirmations are still intended to bear the relation which the conjunctive particle would have indicated, such omission is equivalent to a step in punctuation, and therefore mostly calls for a point a degree stronger than would have been employed had such connecting particle been inserted.

To illustrate my meaning, I will adduce examples.

1. Simple affirmations connected by the same particle:—

The cattle walk, and the birds fly, and the fishes swim.

Here, the three affirmations are simple propositions, and they are also connected by a conjunctive particle: they therefore stand in the same relation to each other, and are separated by the same point.

2. Affirmations with a condition annexed:—

Man is ever seeking after variety, that he may satisfy his manifold aspirations; but he never attains to perfect fruition, because his desires are infinite.

Here, the first affirmation has a clause dependent upon it: this clause, therefore, is separated by a stronger point

from the following affirmation, than it is from the affirmation upon which it depends.

3. Affirmations with the connecting particle omitted :—

The cattle walk ; the birds fly ; and the fishes swim.

Here a semicolon is used to part all the affirmations, although, in the first example, a comma was the point employed, when the connecting particle was inserted betwixt each proposition. The reason is, that, the particle being omitted, a link of the connection of the members of the sentence is broken : a longer pause is hence necessitated, and the consequent employment of a stronger point. The same point is preserved between the second and third propositions, although the connecting particle is there inserted. This is, because the third proposition stands in no closer relation to the second than to the first ; and the affinity of the first and the second having been before determined, that of the second and third necessarily follows the same ratio : the connecting particle is here added more for the purpose of aiding an easy delivery, than for the sake of indicating any closer degree of affinity.

Of course, this principle can be extended to other points ; but the examples given are sufficient for illustration. Let us now proceed to show how it happens that several propositions can be condensed into one affirmation.

The proposition ‘The miser loves money,’ is a complete affirmation, and, as it stands here, also a complete sentence. The same may be affirmed of the proposition ‘The miser hates generosity.’ But if we wish to destroy this independence of construction, it is evident, either that we must use some word as a substitute for the subject of the second proposition, or else employ a word of connection, which would necessarily denote that the two affirmations were no longer independent, but stood in a certain dependent relation the one to the other ; or, we might even adopt both these methods.



I will reproduce the above examples in a connected form.

The miser loves money he hates generosity.

Now, what degree of relation or connection is here established between these two affirmations? They were independent in their separate form : how are they related now? A substitute (the pronoun 'he') takes the place of the subject ('miser') of the second proposition, which of itself has no meaning ; but by the force of custom it is made to stand for some other word which does represent an idea, solely that we may thereby be enabled to avoid the disagreeable tautology of continually repeating the same word. Hence it appears, that we have advanced but one step from an independent construction, and consequently, the point to be employed on this occasion ought also to be removed but one degree from that which denotes an entirely independent construction. This point is the colon. The sentence will therefore correctly stand,—

The miser loves money : he hates generosity.

If, in addition to the substituted subject, we also introduce a word of connection, it is clear that we shall draw the bonds of affinity between the two affirmations still closer, and shall therefore require a still weaker point. We shall then have,—

The miser loves money ; and he hates generosity.

*Note.*—It will be observed in this example, that when a substituted subject is used in the second affirmation, a semicolon is required ; but had this pronoun represented a subject different from that of the first proposition, then a comma would have sufficed. The reason is obvious. 'He' would then have represented a different idea, supposed to be known to the reader, without reference to the subject of the first proposition. Two real propositions, each having its proper subject, would then have been

expressed, joined by a word denoting the closest of affinities, and therefore requiring the weakest point. But in the instance adduced, two propositions with different subjects are not connected : the mind, in the second case, is thrown back on the first for its subject ; and therefore the reader or speaker must make a longer pause while reverting to the first-mentioned subject. It is useful to bear this distinction in mind, and to know that ‘The miser loves money ; and he hates generosity,’ is not the same in meaning as ‘The miser loves money, and he [meaning somebody else] hates generosity.’

To connect the two propositions still more closely, and thereby necessitate the adoption of a still weaker point than a semicolon, as the meaning of the sentence would be very well understood without the repetition of the bastard subject in the second affirmation, we will leave it out, and thus still further decrease the independence of construction. A comma will then be the proper point.

The miser loves money, and hates generosity.

Such sentences as these, where the two verbs denote two incongruous relations, can never be drawn into one affirmation ; because that would be contradictory in its very terms : and we have before seen, that the expression of each *relation* of the subject is the affirmation of a distinct thought. But had there been but one relation expressed, or even two congruous relations, admitting of an imaginary or real combination, then the two propositions might have been made to constitute but one affirmation. For instance, had the sentences been, ‘The miser loves gold—The miser loves silver,’ they might, as there is but *one relation* predicated of the subject, by adopting the process above exhibited, have been combined into one sentence, forming not more than one affirmation, although still containing the two propositions ; and we should then have had, ‘The miser loves gold and silver.’

Or, had the sentences been, 'The miser loves gold—The miser admires gold,' they might still have been compressed into one affirmation; because, although it may be true that there are two different relations *expressed*, yet the ideas they convey are of a like nature: they are congruous, and easily combine in one homogeneous action. Consequently, we can very properly say, 'The miser loves and admires gold,' without separating the propositions by any point.

This must constantly be borne in mind, that wherever there is incongruity of idea in the relations expressed, there is more than one affirmation or thought; and consequently, between each proposition there must intervene some point: but if the relations be congruous, or of a like nature, and the propositions be simple, then two or more propositions *may* be combined in one affirmation; and no intervening point-mark will then be necessary.

I say, two or more such propositions *may* be combined in one affirmation; yet this cannot always be the case: for if each verb has a different object, it is clear that there are *two* relations of the subject expressed,—one towards the object of each proposition. For instance,—'The miser loves gold, and admires usury.' Therefore, in all cases of this sort, a point must separate each affirmation; that is, each relation of the subject to each object. But since, in the instance quoted, the two relations are congruous,—nay, nearly synonymous,—they might well be combined in one homogeneous relation, having both the objects for its complements; and then the two propositions would constitute but one affirmation, and would require no point to part them. We should then have, 'The miser loves and admires gold and silver.'

Similarly, as two congruous relations may be united in one affirmation, and two objects made unitedly to receive this combined action, so may two subjects be also joined, to stand in an equal degree in a simple or combined

relation to one object, or to two objects, receiving in an equal ratio the action of the verbs. Example :—

The brave man and the coward both dread and abhor the thought of annihilation.

Again, let it be observed, that the two subjects must unite in the action, which must proceed, with respect to them, *pari passu*; for if it does not, there is evidently not one and the same relation expressed of each subject, but a different relation; and this being so, there must be a point, to denote that difference. For instance, in the example given, had it been intended to affirm that the brave man views the thought of annihilation with a less degree of dread and fear than the coward, special words ought to have been introduced to that effect, which would consequently have prevented the formation of one combined or united action.

---

#### SECT. 4.—*Of the Adjuncts of Propositions, and of Separable and Inseparable Subordinate Propositions.*

We have already seen how several simple propositions come to be united in one affirmation : we will next inquire how it happens that several adjuncts may be combined with each essential constituent part of a proposition, and yet that such proposition, or even more than one, may still comprehend no more than one affirmation. Afterwards, we will proceed to examine how the action of a verb can be extended to objects other than those on which it immediately falls, without exceeding the limits of one affirmation ; as also some other modes of extending the scope of an affirmation.

#### I.

As we had occasion to remark in another place, the subject, the relation-word, and the complement of a

proposition, may each have modifying words attached to them, and yet the proposition in which they are found, may constitute but one affirmation. Example :—

The good man sincerely loves his neighbor.

Here, the adjuncts, or modifying words, *good*, *sincerely*, and *his*, do not express independent ideas, nor indicate more than one relation : they merely denote a quality accidental to the words to which they are attached, rendering the ideas more complex, but not increasing their number ; for did the copiousness of our language furnish us with appropriate words to denote these modifications in their combined state, no more words would be used than in a simple proposition. We may approach this sentiment by the words ‘ Bonus peramat vicinum.’ Hence, but one affirmation is propounded ; and consequently no point is required to separate its parts.

## II.

Not only can simple propositions receive an adjunct to each of their constituent members, but compound propositions are also capable of receiving like modifications, without still exceeding the limits of one affirmation ; providing there be but one relation, simple or combined, expressed. Example :—

The idle man and his careless wife ate and drank their whole substance.

Here, although two verbs are used, yet their action is combined in one congruous relation, meaning that they *consumed* their whole substance. There is, then, but one thought enunciated, or one conjoint affirmation.

## III.

The action of a verb can be conveyed to a *remote* object by means of a preposition, and yet this will express



but one relation, and consequently but one affirmation.  
Example :—

The man planted a tree in the garden.

Here is but one action,—that of planting ; and this action is only *extended beyond* its immediate object, not *varied* from it. Consequently, no point-mark can be required to denote any deviation of the original relation ; because no such deviation is affirmed.

As was observed before, and may not perhaps be again uselessly noted, the order in which the words may happen to be placed, cannot necessarily have any influence in varying the relation expressed, nor, consequently, of increasing the number of affirmations ; providing there is but one action, simple or combined, intended. Hence, the foregoing sentence might have stood thus :—

In the garden the man planted a tree ;—or,  
A tree in the garden the man planted ;—or,  
The man in the garden planted a tree.

For in all these cases the same notion is expressed, and the arrangement of the words is optional with the writer, who generally follows the prevailing idiom of the language in which he composes, according to his notion of perspicuity or harmony. The mere fact of a longer pause being required between some words than others, can exercise no influence on the number of relations expressed ; for the variation of pause between the words of the same thought is a matter of rhetoric and feeling, but punctuation depends entirely upon the variation of relation,—upon logical and grammatical principles. And although it may be true, that no point ought to be placed where no pause takes place, yet the converse does not hold ; for the style of writing employed may not unfrequently demand a pause where no point can with propriety be used.

## IV.

The instrumentality through which the relation is effected may also be added to a proposition, without increasing the number of affirmations. Example :—

The master beat the scholar with a strap.

For as some instrument must be employed in effecting most actions, the addition of this instrument to the proposition does not necessarily increase the number of relations of the subject with its objects, nor, consequently, can it *per se* affect the punctuation.

## V.

Not only can a verb be followed by its direct complement and the instrumental efficient of action, without exceeding the limits of one affirmation, but the action may be modified in any other manner, and the operation of the verb be extended, or not, to a remoter object, and yet with the same effect. Example :—

The man planted a tree in the garden with his own hands.

The sailors waded through the river to the opposite bank.

But if the modifying or extending word be merely added as explanatory information, and not as a necessary part of the modification or extension of *one* action, then a comma would be required ; because, then, *two* relations would be intended. Hence it appears, that no verb can be followed by two prepositions, with their cases, without the intervention of a comma, if a separate relation be intended to be expressed as to each of these remote objects. For instance,—

I paid the money into the hands of the banker, in three different payments.

The man planted a tree in the garden, near the south wall.

The result of all this is, that we must always, in such cases, bear in mind, whether it is the intention of the writer to express two separate relations, or only an extension or modification of one relation, and to punctuate accordingly.

Further, two prepositions with their complements may follow a verb, without any point being required, when the one is used with some other word as a mere adverbial qualification. Example :—

The letters were sent *by* mail *to* Southampton.

In this case, the words ‘by mail’ merely denote the manner of sending, and therefore constitute a mere adverbial modification of the words ‘were sent.’ No fresh relation of the subject is indicated, and consequently no point is required.

## VI.

The action of an intransitive verb can never fall upon a direct object, unless that object be of cognate meaning ; as, ‘I think thoughts,’ ‘He lives a life of pain.’ But if such action does purport, in words, to fall upon a direct complement which is not of cognate meaning, that object is the indirect complement, to which the action of the verb is conveyed by means of a preposition understood. Example :—

John Levett ran John Jackson.

Here, the action of running purports to fall directly on the complement, ‘John Jackson.’ But this is not the case in fact. So far as the act of Levett’s running was concerned, it was confined to himself alone, and never directly affected his opponent : he merely ran *with* him, *against* him, or *in opposition* to him.

A means of knowing whether the action falls directly on the object, or not, is to try whether that action can be

extended further by means of a preposition. If it can, then the verb is transitive; if it can not, then the verb is intransitive. Thus, in the example, 'The gallant fellow conveyed his companion from the field of battle on his shoulders,' the action of the verb is extended from its immediate object,—'his comrade,' by means of a preposition, to the scene on which it took place,—'the field of battle.' Such verb is therefore transitive. But in the sentence, 'I believe your proposition,' the action of the verb can be carried no further; for although we may add, 'in its full extent,' this is a modification of the object, and not an extension of the action of the verb. The verb 'believe' is therefore intransitive, and a preposition is understood between it and what appears as its direct object:—'I believe *in* your proposition.'

It is for this reason, I suppose, that such words, in several languages, are not followed by the *casus directus*, or accusative, but by some oblique case. For instance: 'Credo *verbis* ejus.' 'Je me fie *à* ses paroles.' 'Πιστεύω λόγους ἐκείνου.' (I believe his words.)\*

## VII.

A proposition may have another proposition subordinate to it, but yet so intimately dependent upon it, as together to constitute but one affirmation. Example:—

All men respect him who is upright in his dealings.

\* It is true that in some languages there are verbs which govern *two* accusative or direct cases; as in Greek, verbs of 'teaching,' 'concealing,' 'naming,' 'asking,' 'clothing,' &c.; and, similarly, some Latin verbs have a like power; but that does not really give such verbs *two direct* objects; but only shows that it was the custom of those nations arbitrarily to assign such power to certain verbs. But the fact seems to be, that the latter accusative case depends upon a preposition understood. This perhaps explains why, in French, where *no* preposition governs the direct objective case, there is no verb which governs *two* objective cases, or, which is the same thing, has *two direct* complements.

Here, the proposition 'who is upright in his dealings,' is so intimately connected with the first proposition, 'All men respect him,' as to be indispensable to it, denoting a quality essentially inherent in the object which inspires respect, and therefore constituting no more than an adjectival addition, equal to 'the just man.' Hence, there is but one affirmation.

The German printers, I believe, make no such distinction between essential subordinate propositions and those merely contingent, but insert a point between all such propositions. Thus, with them, the above sentence would be thus punctuated :—

All men respect him, who is upright in his dealings.

But to me it seems that the English system is preferable, as confusion frequently arises when a comma is inserted before an inseparable dependent proposition ; only it must be borne in mind, that the subordinate proposition must constitute a quality essential to the character of the *object* of the preceding proposition.

If the order of the propositions be reversed, and the explanatory proposition take the place of the principal one, then the comma may be inserted, whenever confusion would arise from its omission. Example :—

Him who is upright in his dealings, all men respect.

Because, although the sense is the same as in the former example, yet the second proposition does not form the object of the first, nor can it be regarded as a mere adjectival adjunct thereof.

### VIII.

If the second proposition merely explains some circumstance *connected with* the object of the first proposition, then the two cannot be amalgamated into one affirmation ; for, in that case, the object of the first proposition



becomes the subject of the second, and enters into another and separate *relation* with its own object. Example:—

The pilgrim found himself entangled in the wood, which abounded in prickly bushes.

The last proposition is here merely added to explain an accidental circumstance connected with the wood. But were it the intention to show that this condition of the wood was an essential adjectival condition, no comma ought to be used. Thus:—

The pilgrim got entangled in a wood which abounded with prickly bushes.\*

## IX.

Two subjects, relation-words, or complements, may be joined by a conjunction, without the intervention of any point. Example:—

Peter and John were disciples.

A wise and good man will speak and act conscientiously.

Truth and virtue elevate and ennoble man or woman.

But observe,—1st, The connecting words must be *congruous*, and consistent with a combined action; for (it can hardly be too often repeated) wherever there is *difference*

\* Propositions of this sort are called *incidental*: they are divided into two classes,—*determinative* and *explicative*. An incidental *determinative* proposition expresses some indispensable circumstance of the principal proposition, in such a manner that it cannot be retrenched without destroying or altering the sense. Example:—‘The passions *which make the greatest ravages*, are ambition and avarice.’ But an incidental *explicative* proposition is added to another proposition for the purpose of explaining some circumstance not strictly necessary to it, in such sort that it *can be omitted* without destroying the sense. Example:—‘The passions, *which are the maladies of the soul*, arise from our revolt against reason.’ In the former, no comma is inserted *before* the incidental proposition, although one may, for a reason which will be hereafter given, very well *follow* it, as here; in the latter, two commas are required.

of relation, expressed or implied, it is impossible that there can be but one thought. For instance, if one proposition be positive, and the other negative, they must be separated by a mark of punctuation, although they may be joined by the conjunction *and*. Example :—

Mary, and not Martha, was at the feast.

2nd. If the qualifying word belonging to one subject do not belong to the other subject with which it is connected by a conjunction, then the two subjects, &c., must be separated by a comma; as,

Great merit, and industry, do not always lead to success.

In this example there is an incongruity between the subjects of the proposition, the one having a qualifying adjunct, which does not belong to the other; and, consequently, they cannot admit of strict union.

But perhaps such sentences as these are faulty; since the ordinary property of the conjunction *and* is to denote combination; and as this is not the intention here, the connecting words would more properly be ‘with,’ ‘combined with,’ ‘united with,’ or something of that kind :—  
‘Great merit, with [united with] industry, does not always lead to success.’

## X.

Although the conjunction usually employed to denote a conjoint action is ‘and,’ yet other conjunctions may also be used for that purpose, provided they imply a union of ideas or relations between the words they connect. So also a disjunctive conjunction may connect any two parts of a complex affirmation without the intervention of a point, provided the writer leaves it undetermined which of them he selects, or takes indifferently the one or the other. Examples :—

Neither the master nor the servant attends to business.

Either the soldier or the sailor volunteered his services.

The reason is, that in each of these sentences there is but one relation expressed, which either applies to both the subjects indifferently, or, as in the last example, the writer is doubtful to which it applies. But when the intention is to refer distinctly and specially to each subject, &c., then, as a relation is intended to be affirmed expressly of each, a comma must part such connected words, whatever may be the conjunction used to connect them. Thus:—

Thomas, or John, took the paper to the post-office.

You may have the black mare, also the gray horse.

Because, here, in each case, two affirmations are intended to be expressed. In the first, the affirmation is made principally of 'Thomas,' and only supplementarily or dubiously of 'John;' and in the latter, the same may be also affirmed of the objects 'mare' and 'horse.' There is not a *parity* of relation intended: there must consequently be a modification assumed by the mind; and such modification constitutes a *difference*, and therefore demands the introduction of a point to denote it.

## XI.

Two propositions may be compared together without the intervention of a point, if one affirmation only is expressed or implied. Examples:—

Peter is as wise as James.

Boys love playing as well as reading.

Man is cut down like a flower.

For here the comparison is made *pari passu*, and but one assertion is made of the subject in each case. But if two affirmations be intended, then a point must separate each relation, although the very same words may be employed which ordinarily denote but one relation. Example:—

The industrious love diversion, as well as the idle.

But one *kind* of relation is expressed in this sentence,—that of love; but its degrees are different. There is not, therefore, a comparison *pari passu*, as there would be denoted were the comma omitted.

Several propositions, I doubt not, may be compressed into one affirmation in other ways than those I have pointed out; but those given will be sufficient to guide the reader in forming an opinion in any case which may come under his notice.

---

SECT. 5.—*The Connection of Affirmations, or Compound Sentences.*

The preceding sections of this chapter have been principally devoted to the definition of the nature of propositions, and the illustration of the amalgamation of two or more of them in one affirmation; nevertheless, various uses of the point-marks have incidentally, as a matter of course, been therein elucidated. Indeed, I trust I may say, that the *groundwork* of the art of punctuation has been already clearly exhibited; and I might, perhaps, here leave the subject, with a reasonable conviction that the attentive reader will have reaped more real information from the few foregoing pages, than is contained in some volumes written expressly on this subject. But that I may make the matter as clear as I can to those to whom the language may appear at times somewhat abstruse, or the method unusual, I will proceed, in the next place, to the consideration of compound sentences, and the various points used in their connection; of which I will treat in order, although, during the investigation of one point, another will occasionally obtrude itself upon our notice, and call for a passing remark. We will begin, then, with the *comma*, and illustrate its use by sundry rules and observations.

RULE I.—Two affirmations may be directly united *conjunctively*, and will then require to be parted by a comma. Examples:—

Truth ennobles man, *and* learning adorns him.

Civility is a desire to receive civilities, *and* to be accounted well-bred.

*Remark 1.*—If the subject of the first proposition be also the subject of the second, but not *expressed* therein, such proposition must nevertheless be parted by a comma; for the first proposition is the expression of a complete thought; and we have already seen, that when once a thought has been fully expressed, no mechanism of language can embody another with it. Examples:—

Virtue ennobles man, *and* adorns him.

Truth is born with us, and is only discarded when we throw off the godlike simplicity of nature.

*Remark 2.*—If the connecting word be omitted, a link of union is consequently dropped; and if the thoughts be still intended to stand in a dependent or connected relation, such omission must, as was observed in a previous section, be indicated by a point a degree stronger than would otherwise have been used. Examples:—

Truth ennobles man; learning adorns him.

The daisy is the flower of spring; the rose, of summer.

This observation will apply to all the rules which follow, wherever the nature of the point will admit of it. Nevertheless, instances may arise when this mode of punctuation would be too stiff, especially when the *object* common to each proposition is followed by a *preposition*. Example:—

Mathematicians have sought *knowledge in* figures, philosophers *in* systems, logicians *in* subtilties, and metaphysicians *in* sounds.

RULE II.—Two affirmations connected *disjunctively* are properly separated by a comma. Examples:—



The Queen may arrive on Monday, *or* she may come some other day.

The Parliament is not dissolved, *but* only prorogued.

*Remark 1.*—This rule results from the fact, that the *kind* of dependence or connection subsisting between two affirmans does not, of itself, bring them closer, or remove them further; but the *degree* of dependence is the only guide.

*Remark 2.*—If this disjunctive relation be expressed indirectly, or there be an incongruity of time or other circumstance, then a semicolon will be required. Examples:—

The Scholar's Handbook; or, a Guide to Knowledge.

Man may lay down wise plans; but Fortune is the great arbiter of events.

In the first example, the disjunctive relation is not expressed equally, and therefore not in the most direct manner; the book indicated not being called indifferently either by one or the other name, but, emphatically, 'The Scholar's Handbook,' and by way of supplement, as it were, 'A Guide to Knowledge.' In the second example there is an *incongruity* in the propositions, the one being suppositious, and the other positive; and as the latter does not immediately depend or flow from the other, they, necessarily, cannot be connected in the mind in the most intimate degree. Hence the necessity for a stronger point.

RULE III.—Affirmations may be connected *comparatively, relatively, causatively, conditionally, inferentially*, or in some other manner; and if this be done in the most direct way, the proper point to separate any of these relations will be the comma. Examples:—

I love to walk in the meadows, *as well as* to sail on the wide sea.

As many perished of hunger, *as* were slain by the sword.

That man is remembered by posterity, *who* hath benefitted his kind.

He gave money to the poor, *that* he might thereby procure the reputation of a charitable man.

Should the governor come to town, the council will be held forthwith.

From what has been already revealed, the minister inferred villanous treachery.

*Remark.*—The reason for this is clear, from what has been before stated.

**RULE IV.**—When the expression of an affirmation is interrupted by some explanatory or incidental affirmation, the beginning and the close of that parenthetical affirmation are generally denoted by a comma.\* Examples:—

Romulus, who was the founder of Rome, lived 750 years before the Christian era.

A lawgiver whose counsels are directed by views of general utility, and obstructed by no local impediment, would make the marriage contract indissoluble during the joint lives of the parties.

*Remark 1.*—If the interrupting words be of little consequence,—that is, if they do not constitute an affirmation, but only denote a mere modification of an affirmation,—then the comma may be properly omitted. Example:—

The marquis will *certainly* arrive to-morrow.

*Remark 2.*—The proper use of the comma, or its omission, in instances of this kind, must of course depend upon the judgement of the printer, not his mere *whim* or *taste*, as is sometimes erroneously fancied. Indeed, the process of punctuation constantly demands the exercise of judgement on the part of the compositor, to enable him to comprehend the meaning of his author, and to distribute and marshal his thoughts according to their relative degrees of dependence.

*Remark 3.*—Again, the subject of an affirmation may have certain words attached to it, which at first sight may

\* For the reason of this rule, and of some others which follow, the reader is referred to the general principles in the early part of the chapter.

look like a thought interposed between it and its predicate, but may be nothing of the kind, but, in fact, constitute the predicate and complement of that proposition. Example :—

The French demurring to the conditions which the English commander offered, again commenced the action.

Here, the Frenchmen's demurring to the conditions is not mentioned incidentally, as a parenthetical explanation, but is the principal proposition of the sentence, from which the next proposition depends, having the same subject as the first, only not expressed, simply because it is sufficiently obvious without being repeated. This may be rendered clearer by a somewhat different example. Thus :—

The French having occupied Portugal, a British squadron, under Rear-Admiral Sir Samuel Hood, sailed for Madeira.

In this sentence, it is evident that the proposition 'the French having occupied Portugal,' is that upon which all that follows depends. No point is put after the word 'French,' because it does not constitute a subject separated from the predicative portion of the proposition of which it forms part, but is a subject having the other members of the proposition immediately following it. Let us try to sever it, and it will read :—

The French, having occupied Portugal, a British, &c.

If having occupied Portugal is a merely explanatory proposition, it can be dispensed with ; and then how will the proposition which it is supposed to sever, read ? Thus :—'The French a British squadron, &c.' It will be arrant nonsense.

From want of observing this distinction, the most absurd punctuation is frequently adopted, confounding the sense and misleading the reader.

**RULE V.**—Three or more subjects, predicates, or complements, with or without adjuncts, and also three or more adjuncts of any of the essential constituent parts of a proposition, are separated by a comma. Example :—

Industry, honesty, and temperance, are essential to happiness.

The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry firmament, are beautiful and magnificent objects.

To live soberly, righteously, and piously, comprehends the whole of our duty.

The man of virtue and honor will be trusted, relied upon, esteemed, respected.

*Remark 1.*—The reason on which the above rule is founded is this :—Each word after which a point is placed, has its own relation, although it may be common to it and others ; and as each relation must be parted from all other relations, and this cannot be done by a weaker point than a comma, whenever those relations, or words which leave them implied, immediately follow each other, that point then becomes the proper mark to denote it.

*Remark 2.*—Some printers omit the comma before the conjunction, and also the one immediately preceding the verb ; thus : ‘ Mermaids, fairies and pigmies are imaginary beings.’ This is incorrect ; because, as the introduction of a comma after the first subject denotes that it is thereby separated from its copula and complement by an intervening thought, and as no comma is introduced to show the termination of that intervening thought, the first subject consequently stands alone, without any meaning whatever, as part of a distinct affirmation, with any of the following words, and, as here pointed, having a meaning entirely different from that intended to be conveyed : for ‘ mermaids ’ is here made a vocative case. Other printers only omit the comma immediately before the verb ; which

is not so objectionable; nay, is perhaps sometimes advisable.

*Remark 3.*—A comma should *always* be put after the last noun in a series, if it is not joined to the others by a conjunction, and does not end a sentence or clause; as, ‘Reputation, virtue, *happiness*, depend greatly on the choice of companions.’

**RULE VI.**—When three or more subjects, predicates, or complements, follow each other in immediate succession, and connected by the conjunction *and*, each must take a comma after it, if the intention is thereby to point out each separate relation with greater emphasis: for the conjunctive particles do not necessarily always denote a union of relation. Examples:—

And there were voices, and thunderings, and lightnings, and an earthquake.

By skill, and by resolution, and by caution, and by circumspection, and by foresight, and by penetration, I brought that enterprise to a fortunate conclusion.

But if the intention be to express as it were *but one united action*, by three or more combined agents,—in short, if the object be the *union* of all the members, and not their emphatic individual action,—then the comma may be properly omitted. Example:—

God is wise and righteous and faithful.

Let us freely drink in the soul of love and beauty and wisdom, from all nature and art and history.

**RULE VII.**—Three or more adjectives in immediate succession, with the conjunction *and* before the last only, will have a comma after each, except the last, if *each* adjective refers *immediately* to the noun which it qualifies. Examples:—



Peter was a wise, holy, and energetic man.

His method of handling the subject was ornate, learned, and perspicuous.

The most innocent pleasures are the sweetest, the most suitable, the most affecting, and the most lasting.

But if the preceding adjective merely modifies *another* following adjective (without, however, constituting with it but one compound word), and has not *immediate* reference to the noun substantive common to both, then, as such adjective does not denote a distinct and separate modification, no comma should part it from the adjective to which it refers as it were adverbially. Examples :—

Mr. Byng was a fine old English gentleman.

The square contained sixty large brick houses.

Plain honest truth wants no coloring.

True religion gives a native unaffected ease to the behaviour.

*Remark 1.*—It may be sometimes rather difficult to determine whether an adjective qualifies another, or not. A convenient help towards settling this point, is to consider whether the adjectives are of a similar character, and to separate them if they are ; for although an adjective may easily modify another of a different nature, it cannot so easily ally itself to one of a like kind with itself, unless the two together constitute but one compound word. Examples :—

He was a good, kind father to his children.

Ulysses was a wise, eloquent, cautious, and intrepid leader.

Here we place a comma after each adjective but the last,—in truth, because each points out a distinct accident of the following noun ; but it will be observed, they are of a like character, expressive of certain moral or mental attributes. But in the following sentence we put no comma :—

The sailor was accompanied by a great rough Newfoundland dog.

The *reason* for this distinction is given above. For our present purpose, I need only remark, that the adjectives are all of a different kind, each being, as it were, of a successively more generic character than its predecessor. In the former examples, the adjectives could be well connected by the conjunction *and*; in the latter, they could not.

But, as was before stated, two adjectives may together constitute but *one* modification: they will then, consequently, form but one word, the parts of which (as explained more at large in another place) may be separated by a hyphen, or the two words may coalesce; as in this sentence:—

The singer possessed a remarkably *clear-toned* voice, which echoed through the *many-aisled* church.

**RULE VIII.**—Adverbs, conjunctions, and other particles, must sometimes be parted from the rest of the sentence by a comma, and sometimes no point should intervene.

*Remark.*—The reason for this is, that all adverbs and conjunctions, and perhaps all other particles, contain in themselves some latent proposition; and as we have before seen that a proposition *may* be a complete affirmation, or *may not*, and that when it does constitute a complete affirmation, some point must part it from other affirmations; even so is it with particles, or sentence-words: when they are intended to constitute a distinct affirmation, then a point must part them from other affirmations; but if they are but a mere modification of an affirmation, they necessarily belong to it, and must not be parted from it by any point. The discovery of this distinction, in each case, must afford matter for the discrimination of the compositor, guided by the emphasis which the writer may

desire to give to each particular word ; but it is never a matter on which the sheer whim or caprice of the press-corrector can be exercised at random. Subjoined are some examples where the distinction may be pretty clearly discerned.

I believed, and *therefore* I spoke.

In accordance, *therefore*, with the priest's wishes, the man was liberated.

In any case, *however*, the siphon may be filled.

*However* the siphon may be filled.

*However*, the siphon may be filled.

The messenger reported the words *correctly*.

*Truly*, what he said was correct.

*Truly* has it been said, the heart of man is deceitful, and desperately wicked.

RULE IX.—Strictly speaking, as has been before observed, no intransitive verb can be followed by a direct object, unless that object be a word of cognate meaning ; for, by its very nature, it is a verb which does not operate beyond its own sphere. Neither can any clause introduced by a conjunction be the direct complement of any verb ; for the introduction of the conjunction necessarily indicates a deviation from the direct line of the action of the verb, in order to introduce some other relation in an oblique or contingent manner. Hence, although we may properly say, ‘The man ran a race,’—‘I think thoughts,’ without a comma between the intransitive verb and its cognate object, we cannot, strictly and logically speaking, say, ‘I think you speak truly,’—‘I believe that he will come,’ without using a comma after the verb ; for the latter proposition is not the direct complement of the former : my ‘thinking’ or ‘believing’ being an act entirely confined to myself, the operation of the mind does not pass on directly to any object. Therefore, in instances of this sort, all such clauses *might not incorrectly* be separated from the

principal clause by a comma, as is invariably done by the German printers. Thus, they would point,—

I believe, that they spoke truly.

Nevertheless, when the verb is *active*, although intransitive, and its action *seems* to fall immediately on the following proposition, it is customary in English (and I do not think it would be advisable, as a general rule, to alter the practice) to dispense with the comma; as in this sentence :—

They say that Parliament will assemble in three weeks.

But with *impersonal passive* verbs, the comma is better retained. Example :—

It is said, that the Government intend to propose a new Reform Bill early in the session of parliament.

Because, here, the subjective part of the sentence occupies the place of the objective, and in that objective part there is assumed a subject, gathered from the *apparent* objective, upon which the action of the verb seems to terminate. But if an impersonal verb in the passive voice be followed by another verb in the infinitive mood, the comma may be omitted; for then there is only something affirmed of the assumed indefinite subject. Example :—

It is believed to be true.

*Remark.*—Although I have, I hope, pretty clearly shown that no intransitive verb can have a direct complement or object, yet such verbs may have indirect complements, the relation subsisting between which will be indicated by means of a preposition, expressed or understood. Example :—

The jury believed the witnesses.

At first sight, 'the witnesses' would appear to be the direct complement of the verb 'believe;' but a little

reflection will show that, in fact, the belief of the jurors does not act at all *immediately* on the witnesses ; but that they believe *in*, or give credence *to*, their words. 'In' or 'to' is, therefore, the preposition (understood) which applies here, and indicates the indirect relation of the preceding subject to the noun following the verb.

RULE X.—It has been already shown, that no two verbs can, strictly speaking, enter into one affirmation, unless the one be the direct complement of the other : therefore, in sentences formed with the verb 'to be' and its accompaniments, and another verb and its accompaniments, a comma must intervene. Examples :—

My opinion is, that it can be done.

The question is, Can it be performed ?

But if no other verb be introduced in the sentence, then a comma is not required ; for but one relation is then expressed ; as in this sentence :—

The result was a verdict of manslaughter.

---

Numerous other rules might be introduced, for the purpose of illustrating the use of the comma in parting two affirmations ; but as these could only be further elucidations of the same principle, I will confine myself to such as are generally laid down by writers on this subject, and to an explanation of the grounds on which they are based ; even although that may involve some repetition of what has been already said.

RULE XI.—When a phrase is inverted, it should be separated from the rest of the sentence by a comma, if the omission of the point *would lead to obscurity of meaning*. Examples :—

To the wise and good, old age presents a scene of tranquil enjoyment.

Of all our senses, sight is the most perfect and delightful.



Of all the passions, vanity is the most universal.

Of good delivery, distinct articulation is a fundamental requisite.

To every one of these, young persons are strangers.

*Remark.*—Strictly speaking, this rule transgresses one of the fundamental laws of punctuation, and should therefore only be adopted when confusion or mistake would arise from the omission of the comma; in all other instances, no point should intervene between the parts of what is, after all, but one affirmation. Therefore omit it in cases like the following:—

In infancy the mind is peculiarly ductile.

With that portion of the work I am the least satisfied.

That interesting and valuable history he did not read.

At the bottom of the garden ran a little rivulet.

**RULE XII.**—Substantives, or any words of the same part of speech, immediately following one another, in the same case, tense, &c., and joined in pairs by the conjunction *and* or *or*, are separated *in pairs* by a comma. Examples:—

Interest and ambition, honor and shame, friendship and enmity, gratitude and revenge, are the prime movers in all public transactions.

Let subtle schoolmen teach their friends to fight,  
More studious to divide than to unite;  
And Grace and Virtue, Sense and Reason split,  
With all the rash dexterity of wit.

In the eclogue there must be nothing rude or vulgar; nothing fanciful or affected; nothing subtle or abstruse.

*Remark.*—This rule depends upon the same principle as that by which any two subjects, predicates, objects, or adjuncts, may be combined, without any point-mark intervening.

**RULE XIII.**—Expressions in direct addresses, or what

is called in Latin the vocative case, are separated from the rest of the sentence by a comma. Examples:—

My son, give me thy heart.

I am obliged to you, my friend, for your many favors.

These are thy glorious works, Parent of Good!

*Remark.*—The reason for this is clear. This vocative case is a proposition, either interposed in another proposition, or preceding or following one; but not constituting therewith but one affirmation.

**RULE XIV.**—Two words of the same part of speech, and in the same construction, without a conjunction to unite them, are separated by a comma. Examples:—

Lend, lend your wings.

The dignity of man consisteth in thought, intelligence.

Can flattery soothe the dull, cold ear of death?

We are fearfully, wonderfully made.

*Remark 1.*—Besides the comma inserted between two nouns, another is put after the last, when it does not end a sentence or a clause. Example:—

Thought, thought, is the fundamental distinction of mind.

This is done for the purpose of showing that both nouns have an *equal* relation to what follows.

*Remark 2.*—When the iterated word resumes an *interrupted sentiment*, a dash is used before the repetition, instead of the comma. Example:—

But I fear—I fear Richard hardly thought the terms proposed were worthy of his acceptance.

**RULE XV.**—Nouns in apposition,—that is, nouns added to other nouns in the same case, by way of explanation,—when accompanied with adjuncts, are separated from the rest of the sentence by commas. Examples:—

Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge.

Romulus, the founder of Rome, lived 750 years before the Christian era.

But if the nouns are not accompanied by adjuncts, and the one is used as it were demonstratively of the other, then they are not divided by a comma. Examples :—

The patriarch Abraham was called the father of the faithful.

Edward the Confessor was guilty of great cruelty to his mother.

Edward the Black Prince wore black armour.

*Remark.*—In the first case there is an explanatory proposition interposed between the subject of the main proposition and its predicate ; but in the latter the words bear more the relation of Christian and surname, than of an explanatory clause defining some accidental condition or circumstance.

**RULE XVI.**—A noun or pronoun in what is called the case absolute, and the participle, &c., with which it is connected, when it commences a sentence, or occurs in the middle of one, should be separated from the rest of the sentence by a comma. Examples :—

Harold being slain in the field, the conqueror marched directly to London.

The armada being thus happily defeated, the nation resounded with shouts of joy.

God, from the mount of Sinai, whose gray top  
Shall tremble, he descending, will himself ordain  
Them laws.

*Remark.*—This case absolute constitutes a conditional proposition, from which what follows depends ; and hence, as was more largely illustrated under a previous rule, a point-mark must intervene.

**RULE XVII.**—If words be placed in opposition to each other, or with some marked variety, they should be distinguished by the insertion of a comma. Examples:—

Good men, in this frail, imperfect state, are often found, not only in union with, but in opposition to, the views and conduct of one another.

The goods of this world were given to man for his occasional refreshment, not for his chief felicity.

But if the word to which the prepositions refer comes alone, or with merely an adjunct after the last preposition, it is better to omit the comma before it. Examples:—

Many states are in alliance with, and under the protection of France.

Several nations, particularly the United States, trade with, and are greatly influenced by England.

It is better to be friends with, than enemies to our brethren.

*Remark.*—In the latter case there can be no possibility of mistaking the common complement of each proposition, whilst, in the former, such mistake might easily take place, were there no comma.

**RULE XVIII.**—In a compound sentence, where a verb, or other word of connection, is not expressed, but understood, a comma should be introduced. Examples:—

From law arises security; from security, curiosity; from curiosity, knowledge.

If spring put forth no blossoms, in summer there will be no beauty, and in autumn, no fruit. So, if youth be trifled away without improvement, manhood will be contemptible, and old age, miserable.

*Remark.*—This rule derives its force from the fact, that there is here a link in the chain of connection omitted; and such omission, I may be pardoned for again repeating, is equivalent to a step in punctuation.

RULE XIX.—Such words as *now, so, hence, again, first, secondly, &c., formerly, now, lastly, once more, above all, on the contrary, in the next place, in short*, and all other words and phrases of a like nature, should, or should not, be separated from the context by a comma, *according to the circumstances of each case*. Examples:—

Be assured, *then*, that order, frugality, and economy, are the necessary supporters of every personal and private virtue.

*Here* all is bustle and tumult; *there* all is serene and orderly.

*Remark.*—The circumstances on which this rule depends are these:—All such words and phrases are propositions, expressed with more or less clearness; and every proposition may either constitute a complete affirmation, or it may be only a modification of a more important proposition. When the first is the case, of course words of this kind must be parted from the context by a comma; when the latter, the comma must be omitted. Nevertheless, the rule is not arbitrary, as some seem to imagine, but requires a nice appreciation of the intention of the writer, in its application.

RULE XX.—When a new member is added to a sentence, that member, with its connecting particle, must be separated from the preceding member by a comma at the least. The principal of such connecting words are *and, as, because, before, both, but, either, or, neither, nor, even, except, if, less, provided, since, so, than, that, then, though, unless, when, while, whether, &c.* Examples:—

Virtue is the highest proof of a superior understanding, *and* the only basis of greatness.

Good-nature never appears to so much advantage, *as* when it is polished by good-breeding.

Meadows and rivulets have their charms, *as well as* mountains and oceans.

Some people are unpolite, *because* they do not know the world.



A diamond must be polished, *before* it can appear to advantage.

Affectation will not only destroy beauty, *but* even change it into deformity.

A good man will certainly be happy, *either* in this life or in the next.

*Remark.*—The reason for this rule, and the exceptions to it, must be sought for in previous remarks.

**RULE XXI.**—Such words as *namely*, *that is*, &c., if they serve only to introduce an explanatory clause, and form but one affirmation with it, must not be separated from that clause by a comma; but if they constitute of themselves an affirmation, then a comma must part them from the affirmation which follows. Example:—

One of this author's works—namely his treatise on optics—displays considerable knowledge of the laws of nature.

For how does this sentence really differ from the following:—Some of this writer's works—especially his treatise on optics—display, &c.

There is one disease to which the human frame is subject (which is gout), which is never wholly eradicated from the human constitution.

Furnish a proper answer to the following query; that is, explain it in such a manner that it can be readily understood by a person of ordinary capacity.

*Remark.*—Sometimes such words as *namely*, *that is*, &c., require to be parted from the preceding member of the sentence by a comma, and sometimes by a semicolon. A simple rule to guide us in the right application of this distinction is the following:—If the preceding member of the sentence contains the explanation to which *namely*, &c., refers, then this word must necessarily be more closely connected with it, than it would be were the explanation contained in the clause which follows. For example:—

‘In the investigation of the value of life-interests, that is, the condition and circumstances of the parties must be well considered.’ But if the explanation is contained in the part of the sentence which follows *namely*, it is evident that a stronger point, generally a semicolon, must precede. Example:—

The fable contains an exceedingly just and prudent admonition; namely, that we are not to expect the discovery of things useful in common life from abstract philosophy.

## 2. *The Semicolon.*

Incidentally, in the previous parts of this chapter, various applications of this point have been elucidated, which cannot have escaped the attentive reader’s observation; but its principal uses will be shown in the following rules:—

RULE I.—The main purpose of this point is to mark the assumption of a leading proposition, connected by some particle, after the expression of some other principal proposition and its dependent clause or clauses. Examples:—

The temperate man’s pleasures are durable, because they are regular; and all his life is calm and serene, because it is innocent.

Whoso loveth instruction, loveth knowledge; but he that hateth reproof, is foolish.

To feel old age coming on, will so little mortify a wise man, that he can think of it with pleasure; and the decay of nature shows him, that the happy change of state for which he has been all his life preparing himself, is drawing nearer.

*Remark.*—The reason on which this rule is based is clear: no principal affirmation of a sentence can be so intimately connected with another affirmation, as the dependent clauses of that affirmation are.

**RULE II.**—If a consequence be deduced from a leading proposition and its clauses, or from more than one leading proposition, that consequence will be parted from those clauses by a semicolon or a colon. Examples :—

That patriotism which, catching its inspirations from the immortal God, and leaving at an immeasurable distance below, all lesser, grovelling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valour, of devotion, and of death itself; that is public virtue, that is the noblest, the sublimest, of all public virtues.

If you desire to live honored and respected in the world, and to be remembered when your bones are crumbling in the dust; live more for the benefit of others than for your individual advantage.

When ambition practises the monstrous doctrine of millions made for individuals, their playthings, to be demolished at their caprice; sporting wantonly with the rights, the peace, the comforts, the existence, of nations, as if their intoxicated pride would, if possible, make God's earth itself their football: is not the good man indignant?

*Remark.*—In drawing a conclusion from more than one affirmation, the mind must necessarily pause for a longer time in taking a survey of all that has gone before, than it did in the affirmation of any of those connected thoughts. Hence, the rule is founded on good sense and reason. Nevertheless, some punctuators use a comma and a dash for this purpose; and as it avoids all confusion, it is generally preferable. Example :—

As soon as the Queen shall come to London, and the houses of Parliament shall be opened, and the speech from the throne delivered,—then will begin the great struggle of the contending factions.

**RULE III.**—If a consequence be drawn, not from the preceding affirmation, but from something which follows,—that consequence must be parted from the preceding affirmation by a semicolon. Examples :—

Those faults which arise from the will are intolerable; for

dull and insipid is every performance where inclination bears no part.

Economy is no disgrace ; for it is better to live on a little than to outlive a great deal.

The conveniences of fraud are of short duration ; for if a person be once detected in uttering a falsehood, he will not be believed when he speaks the truth.

*Remark.*—This rule calls for no observation, if what has been already said be borne in mind.

RULE IV.—Although adverted to more than once before, it may perhaps be as well to repeat here, as in its peculiarly appropriate place, that when the connecting particle is omitted between two affirmations, a semicolon then becomes the proper point. Examples :—

To err is human ; to forgive, divine.

Never speak concerning what you are ignorant of ; speak little of what you know ; and whether you speak or say not a word, do it with judgement.

*Remark.*—When, in a series of short sentences, each particular is constructed exactly alike, and the last is preceded by the conjunction *and*, the separation may be indicated by a comma, instead of a semicolon ; as, ‘The pride of wealth is contemptible, the pride of learning is pitiable, the pride of dignity is ridiculous, and the pride of bigotry is insupportable.’

RULE V.—A semicolon is put between two or more parts of a sentence, when these, or any of them, are divisible by a comma into smaller portions. Examples :—

The noblest prophets and apostles have been children once ; lisping the speech, laughing the laugh, thinking the thought, of boyhood.

As we perceive the shadow to have moved, but did not perceive its moving ; so our advances in learning, as they consist of such minute steps, are only perceivable by the distance.

*Remark.*—It is obvious, that if the smaller portions of a sentence require to be separated by commas, the larger divisions must necessarily be separated by a stronger point.

**RULE VI.**—When the particulars in a series of clauses depend on a commencing or a concluding portion of the sentence, they are separated from each other by a semicolon. Example:—

To give an early preference to honor above gain, when they stand in competition; to despise every advantage which cannot be attained without dishonest arts; to brook no meanness, and stoop to no dissimulation,—are the indications of a great mind, the presages of future eminence and usefulness in life.

### 3. *The Colon.*

During the course of the preceding investigations, various uses of this point have also been incidentally pointed out. We may say of it generally, that it is used to separate those parts of a sentence which have very little dependence on each other in construction, or which are only removed one degree from complete independence. What I shall do now will be merely to point out more specifically the generality of those uses; but as the fundamental principles on which they rest have been before explained, these must be sought for in the earlier sections of this chapter.

**RULE I.**—A colon is used to separate the members of a compound sentence, when the connecting word is omitted, and yet the parts are not independent. Examples:—

Suspect a talebearer, and never trust him with thy secrets who is fond of entertaining thee with those of others: no wise man will put good liquor in a leaky vessel.

In business there is something more than barter, exchange, price, payment: there is a sacred faith of man in man.



Rebuke thy son in private: public rebuke hardens the heart.

Study to acquire a habit of thinking: no study is more important.

*Remark.*—If both the members of a sentence depend upon *one verb*, then, even when the connecting particle is omitted, a semicolon will be the proper point; as, ‘The path of truth is a plain and safe path; that of falsehood, a perplexing maze.’

RULE II.—If any of the parts of the members of a compound sentence are separated by a semicolon, then the principal members must be parted by a colon, although a connecting word may be used. Examples:—

As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: *so* the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Without the capacity of suffering, we might have been what the world, in its common language, terms happy; the passive subjects of a series of agreeable sensations: *but* we could not have had the delights of conscience; we could not have felt what it is to be magnanimous, to have the toil and the combat and the victory.

RULE III.—The colon is admissible when the matter which precedes it is complete in grammatical construction, but is followed by some illustrative observation. Example:—

To give alms is the action of a man who may be supposed to know the value of what he bestows, and the want his fellow-creature has of it: a child, who knows nothing of either, can have no merit in giving alms.

*Remark.*—This rule is almost identical with Rule I.

RULE IV.—Several colons may follow in succession, when a sentence is composed of various detached affirma-

tions, having no necessary connection, but only an implied or suppositious one, arising from the same general tendency of all the affirmations. Example :—

If you have providence to foresee a danger, let your prudence rather prevent it than fear it: the fear of future evil brings oftentimes a present mischief: whilst you seek to prevent it, practise to bear it: he is a wise man that can avoid an evil; he is a patient man that can endure it; but he is a valiant man that can conquer it.

*Remark.*—This rule depends upon the general principle already adverted to more than once.

RULE V.—A colon is used before the introduction of a quotation, a speech, a course of reasoning, or a specification of articles or subjects, when formally introduced. Examples :—

Always remember the ancient maxim: Know thyself.

Thomson begins his Hymn on the Seasons in the following manner :—

These as they change, Almighty Father, these  
Are but the varied God.

The air was sweet and plaintive; and the words, literally translated, were these :—“ ‘The winds roared and the rains fell, when the poor white man, faint and weary, came and sat under our tree.’ ”

*Remark 1.*—If such words as *as*, *namely*, *that is*, &c., introduce a quotation, they should be preceded by a *semi-colon* and followed by a *comma*; for the introduction of these connecting words necessarily indicates a closer dependence. Example :—‘ I purchased the following articles; namely, tea, sugar, coffee, and raisins.’ But if the words thus introduced form altogether but a parenthetical expression, a comma only should precede; as, ‘The word *reck*, that is, *care*, denotes a stretching of the mind.’

*Remark 2.*—When the subjects, or things specified, consist of words or phrases in apposition with a preceding noun, or with that which is equivalent to it, without any

formal introduction, a comma and a dash are used. Example:—‘Energy and audacity of will characterize all ruling men,—statesmen, generals, reformers, orators.’

---

Before dismissing the colon, it may not be improper to observe, that every verse in the Psalms, the *Te Deum*, and some other parts of the Liturgy of the Church of England, are divided by a colon, although no point is required by the sense. The use of the colon, however, in the Liturgy, is of great service, it being calculated for choirs, where the parts are always chanted; the chant being divided by it into two portions. We are told that the Psalms are “pointed as they are to be sung or *said* in churches;” but the colon is not to be regarded in *reading* them, unless it happens to be placed in conformity to the rules of punctuation. Indeed it frequently happens that no point (properly so called) should be inserted where the colon is placed: sometimes a comma is requisite, and sometimes a semicolon, for the right understanding of the passage.

#### 4. *The Period, or Full Stop.*

When an affirmation has no dependence or connection, in construction, with the one that follows it, that affirmation constitutes a complete sentence, and demands a full stop, however short it may be. Examples:—

Fear God. Honor the King. Pray without ceasing.

Truth is the basis of every virtue. Let its precepts be religiously obeyed.

*Remark 1.*—The notion of parting short independent sentences otherwise than by a full stop, rests upon no rational foundation, and leads to endless perplexities: for how is the standard of mere length to be defined, without regard to the constituent parts of a sentence?

*Remark 2.*—If a deduction, inference, &c., be drawn

from several affirmations, a colon should precede the word which introduces such inference, &c. ; but if the sentence be very long, and stronger points than the comma have been before introduced, a full point even may be employed. Example :—

There is no one of ever so little understanding in what belongs to the human constitution, who knows not, that without action, motion, and employment, the body languishes and is oppressed; its nourishment runs to disease; the spirits, employed abroad, help to consume the parts within; and nature, as it were, preys upon herself. *For*, although an inclination to ease, and moderate rest from action, be as natural and useful to us as the inclination we have towards sleep, yet an excessive love of rest, and a contracted aversion to employment, must be a disease in the mind, equal to that of a lethargy in the body.

*Remark 3.*—It is by no means a certain sign that a sentence has some dependence, in construction, on the one that precedes it, simply because the latter may be introduced by a conjunction; for those words sometimes serve as a mere starting-point to a sentence, without having any very definite meaning. In the Bible they even frequently begin a chapter. Take an example in illustration :—

There are thoughts and images flashing across the mind in its highest moods, to which we give the name of inspiration. *But* whom do we honor with this title of the inspired poet?

*Remark 4.*—Another use of the full point, which often occurs, is to mark abbreviations; of which we will speak in another place; merely observing here, that in contractions of words derived from a foreign language, and used in English, in an abbreviated form, as if they were real words, the full point should be omitted. Examples :—  
‘Two per cent is but small interest.’ ‘The *pros* and the *cons* were equally divided.’

The remaining point-marks, to which we adverted in p. 97, here follow, together with directions for their proper application.

5. *The Interrogation.*

RULE I.—A note of interrogation is used at the end of an interrogative sentence ; that is, whenever a question is asked. Examples :—

What does the pedant mean ?

Shall little, haughty ignorance pronounce

His work unwise, of which the smallest part

Exceeds the narrow vision of the mind ?

How can he exalt his thoughts to anything great or noble, who only believes, that, after a short turn on the stage of existence, he is to sink into oblivion, and to lose his consciousness for ever ?

RULE II.—Sometimes several apparent questions are included in one sentence ; when it may not be necessary to use more than one interrogation at the end. Examples :—

Do the ambitious lay such mighty projects, and compass their designs with such pain and difficulty, for mere pageantry and gaudy trifles ; and shall I, who am a candidate for heaven, a probationer for celestial dignity, lose my title for want of diligence ?

Ah ! whither now are fled those dreams of greatness ; those busy, bustling days ; those gay-spent, festive nights ; those veering thoughts, lost between good and ill, that shared thy life ?

*Remark 1.*—The fact is, that there is in these examples but one cumulative question, to which but one, if any, answer is required. Were there distinct questions put, and an answer required to each, then each interrogation should be marked with its appropriate sign ; for there would be so many interrogative sentences. Example :—

Was the prisoner alone when he was apprehended ? Was he drunk ? Is he known to the police ? Has he any regular occupation ? Where does he dwell ? What is his name ?



*Remark 2.* — When sentences or expressions, which were affirmative when spoken or written, are quoted by a writer in the form of a question, the interrogative point-mark should *follow* the quotation-marks, and not precede them. For example:—

“The passing crowd” is a phrase coined in the spirit of indifference. Yet, to a man of what Plato calls “universal sympathies,” and even to the plain, ordinary denizens of this world, what can be more interesting than “the passing crowd”?

The reason is clear: the words quoted are those of another, but the *question* is the writer’s own. Nevertheless, for the sake of neatness, the ordinary points, such as the comma, semicolon, colon, and full stop, *precede* the quotation-marks in instances analogous to the one quoted; but the *exclamation* follows the same rule as the *interrogation*.

**RULE III.**—An interrogation should not be used in cases where it is only stated that a question has been asked, and where the words are not used as a question. Examples:—

The Cyprians asked me why I wept.

Diogenes being asked how one should be revenged of his enemy, answered, By being a virtuous and an honest man.

I was asked if I would stop for dinner.

*Remark.*—To put a note of interrogation at the end of these apparent interrogative sentences would be wrong; for the design here is not to elicit an answer, but merely to state a fact. Hence it follows, that whenever the intention is to evoke an answer, the words employed for that purpose must be followed by an interrogative point, whether they assume the ordinary form of an interrogation, or not. Example:—‘You are deprived of the company of your friend?’ For here, although the sentence has the form of a positive affirmation, yet the speaker is

not so certain of the fact which he appears to assert, but that he requires his opinion to be further corroborated. He therefore indicates such wish by the manner in which he utters the words ; and that wish or intention constitutes the *essence* of the interrogation.

### 6. *The Exclamation.*

RULE I.—This point is used to denote any sudden emotion of the mind, whether of joy, grief, surprise, fear, or any other sensation ; and whether expressed by one or more words. Examples :—

My friend ! this conduct amazes me !

Away ! all ye Cæsars and Napoleons ! to your own dark and frightful domains of slaughter and misery.

What a piece of work is man ! how noble in reason ! how infinite in faculties ! in form and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a God !

Ah ! the laborious indolence of him who has nothing to do ! the preying weariness, the stagnant ennui, of him who has nothing to obtain !

Hail, source of Being ! Universal Soul !

*Remark.*—Unless attention be paid to what was said under the head of the interrogation, it may sometimes be difficult to distinguish an interrogative from an exclamatory sentence ; but a sentence in which any wonder or admiration is expressed, and no answer is either expected or implied, must be terminated with a note of admiration. As for example :—

How mischievous are the effects of war !

Who can sufficiently express the goodness of our Creator !

What must God himself be, when his works are so magnificent !

RULE II.—When an ironical expression is used, in the form of an exclamation, the note of admiration must be inserted. Examples :—

O excellent guardian of the sheep !—a wolf !  
 Entomb'd within this vault a lawyer lies,  
 Who, fame assureth us, was just and wise !  
 An able advocate, and honest too !—  
 That's wondrous strange indeed—if it be true.

What an admirable man he is !—how careful of his own interests !

*Remark 1.*—Some printers invariably place an admiration after certain *words* which generally denote a sudden mental emotion, although they are followed by other words which make part of the affirmation expressing the emotion : but this is wrong ; for the mark of admiration ought certainly to be placed only at the end of those words which constitute the exclamatory phrase. Examples :—

*Alas* for his poor family !

*Alas*, my noble boy ! that thou shouldst die.

*Ah* me ! she cried, and waved her lily hand.

O spiteful love ! unconstant womankind.

*Remark 2.*—The interjections *O* and *oh* are often used almost indiscriminately ; but there is, nevertheless, an important difference in their proper application. The former is used in a *direct address* only, but the latter ought never to be so employed. If it is thought necessary to use a mark of exclamation after *O*, it ought to follow the words which accompany that letter ; for they all form part of the exclamatory sentence or address. Example :—  
 ‘ When, *O* my countrymen ! when will you begin to exert your vigor ? ’ But *oh* may sometimes of itself form an exclamation, and sometimes other words which accompany it may be necessary for that purpose. For instance, take the sentences :—‘ *Oh* ! what a glorious thing it is to die for one’s country ! ’—‘ *Oh* that man were guided in his conduct more by reason and good sense, than by passion and prejudice ! ’ In the latter case, the words which follow *oh* are so closely connected with it, that they would constitute no

sense, were that particle omitted : the point-mark is therefore properly placed at the end of the sentence. This example further illustrates what was said under Remark 1.

*Remark 3.*—Sometimes *oh*, even with the words which accompany it, does not constitute an exclamation, or denote any *emotion* of the mind at all. In those cases no point should be used to part them ; neither should an exclamation be inserted at the end. Such phrases are, *oh yes*, *oh no* ; where *oh* is almost redundant. But if there be emotion of the mind indicated, then the point-mark will follow the words which denote it, and *oh* will be parted from the accompanying words by a comma, as in *oh, indeed ! oh, certainly ! oh, wonderful ! &c.*

*Remark 4.*—The Spaniards make use of inverted interrogations and exclamations at the *beginning* of sentences, and the ordinary mark at the end. Examples of this will be given in the following chapter.

### 7. The Parenthesis.

Although neither the parenthesis, nor the dash, nor perhaps even the interrogation or the exclamation, as before remarked, can be called point-marks in the strict grammatical sense ; nevertheless, in a rhetorical point of view, they are so essential, that their omission in this place would be inexcusable : for certainly, to no other branch of our subject can they be so properly assigned.

RULE I.—The *parenthesis* (so called from *παρεντίθημι*, *I place between*) is generally employed to separate such matter from the context as, although furnishing some useful hint or necessary remark, is not connected in grammatical construction with the body of the sentence. Examples :—

I have seen charity (if charity it may be called) insult with an air of pity.

Left now to himself (malice could not wish him a worse adviser), he resolves on a desperate project.

*Note.*—The occasional use of parentheses may add liveliness and spirit to a discourse, but their frequent employment is very injudicious: for nothing so much weakens the force of language as the continual dropping of the voice, and the consequent diversion of the attention from the main object of inquiry, which a constant recurrence of parenthetical observations necessitates.

*Remark 1.*—Some writers on the subject of punctuation lay down the rule, “that parenthetical remarks demand every point which the sense would require, if the parenthesis were omitted: the proper point ought therefore to be placed before the parenthesis begins, and likewise be inserted within the parenthetical mark at the close.” To me this seems an error. For, if the parenthetical matter is unconnected in construction with that which precedes it, and may be dispensed with altogether, without injuring the sense, whence arises the necessity of inserting a point-mark to *denote a connection* or dependence which does not exist? The inserted parenthetical remark may be independent in construction, both of what has gone before, and of what may follow: all, then, that is requisite in that case, is to indicate that such a remark is there made. The parenthesis itself serves that purpose: therefore it is all that is necessary, until the thread of the discourse is again renewed; which is, when the parenthetical matter is ended, and the subject is again continued. Consequently, the point should be put outside the last parenthesis, whenever the interpolated remark is unconnected in grammatical construction with the context. Example:—

All I contend for is, that the aristocracy cannot subsist long in any free country like our own (especially since the example of France), when unsupported by personal merit.

*Remark 2.*—If the parenthetical insertion denotes in-



quity, or expresses an emotion of wonder, astonishment, delight, &c., and requires a note of interrogation or exclamation, that point must necessarily come within the parenthesis, to the remark contained in which it of course essentially belongs. For instance :—

The rocks (hard-hearted varlets!) melted not into tears,  
nor did the trees hang their heads in silent sorrow.

Death onward comes,  
With hasty steps, though unperceived and silent.  
Perhaps (alarming thought!), perhaps he aims  
Ev'n now the fatal blow that ends my life.

*Remark 3.*—But if the general discourse also requires a point at the interposition of the parenthesis, according to what we have before said, that point should follow the parenthesis, and the one required by the parenthetical matter immediately precede it; as in the following example :—‘ While the Christian desires the approbation of his fellow-men (and why should he not desire it?), he disdains to secure their goodwill by dishonorable means.’ Nevertheless, as the two points together have a somewhat unsightly appearance, some printers place the point belonging to the general construction of the sentence before the parenthesis, as follows :—‘ While they wish to please, (and why should they not wish it?) they disdain dishonorable means.’ But this does not seem advisable.

*Remark 4.*—In reports of speeches, where a particular reference is made to some speaker, or where the approbation or disapprobation of the auditors is signified, it is usual to inclose the inserted words within parentheses. For example :—

The lucid exposition which has been made of the objects of the meeting by the right honorable gentleman (Mr. Disraeli) lightens the task of recommending it to an audience like this. Indeed, I think I should act more advisedly if I left his cogent and persuasive statement to produce its natural effect, without any attempt on my part to enforce it. (No, no.)

8. *The Dash, or Rule.*

The dash is frequently employed in a very capricious and arbitrary manner, as a substitute for all sorts of points, by writers whose thoughts, although, it may be, sometimes striking and profound, are thrown together without order or dependence; also by some others, who think that they thereby give emphasis and prominence to expressions which in themselves are very common-place, and would, without this fictitious assistance, escape the observation of the reader, or be deemed by him hardly worthy of notice. Nevertheless, this mark has a use, and, when judiciously introduced, materially assists the proper understanding and the correct enunciation of certain kinds of writing,—poetical and rhapsodical especially. The following are the rules which are given by the best writers on the subject.

**RULE I.**—The dash is used when a sentence is broken off before its conclusion, and the reader is left in suspense, or to supply, from his supposed knowledge of the matter, what the author thinks it prudent to withhold. Examples:—

I own, the decision is in your favor; but—

A question of precedence in the class of wit and humour, over which you preside, having arisen between me and my countryman Dr. Swift, we beg leave——

*Remark.*—Some printers use a longer line in this case than the common dash,—ordinarily a two-em rule, as in the last example; which appears to me to be the preferable plan of the two.

**RULE II.**—It may be employed where the sense breaks off abruptly; where there is a significant pause required; or where there is an unexpected turn in the sentiment. Hence it follows, that it may be properly inserted where

no point is required ; but it does not dispense with the use of the ordinary points at the same time, when the grammatical construction of the sentence requires them.

Examples :—

Was there ever a bolder captain of a more valiant band?  
Was there ever—but I scorn to boast.

This world is a prison in every respect,  
Whose walls are the heavens in common ;  
The jailer is Sin, and the prisoners men,  
And the fetters are nothing but—women.

HERE LIES THE GREAT—False marble ! where?  
Nothing but sordid dust lies here.

**RULE III.**—A dash may be used after several words or expressions, when these constitute a nominative which is broken off, and resumed in a new form ; and after a long number, or a series of phrases or clauses, when they lead to an important conclusion. Example reproduced :—

That patriotism which, catching its inspiration from the immortal God, and leaving at an immeasurable distance below, all lesser, grovelling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valor, of devotion, and of death itself,—that is public virtue ; that is the noblest, the sublimest, of all public virtues.

*Remark.*—Were not the dash used in instances of this sort, as remarked a few pages previous, a stronger point than any that had been before introduced, would be required ; for the mind must perforce pause a longer time in contemplating all its previously expressed thoughts, before it can resume them collected into one subject. But as this could not always be done, owing to the paucity of the point-marks, the dash seems preferable.

**RULE IV.**—The dash is used before what is termed by elocutionists the *echo* ; that is, before a word or phrase repeated in an exclamatory or very emphatic manner. Examples :—

You speak like a boy,—like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling.

Shall I, who was born, I might almost say, but certainly brought up, in the tent of my father, that most excellent general—shall I, the conqueror of Spain and Gaul, and not only of the Alpine nations, but of the Alps themselves—shall I compare myself with this half-year captain?—a captain! before whom should one place the two armies without their ensigns, I am persuaded he would not know to which of them he is consul.

Newton was a Christian;—Newton! whose mind burst forth from the fetters cast by nature on our finite conceptions;—Newton! whose science was truth, and the foundation of whose knowledge of it was philosophy; not those visionary and arrogant presumptions which too often usurp its name, but philosophy resting on the basis of mathematics, which, like figures, cannot lie;—Newton! who carried the line and rule to the utmost barriers of creation, and explored the principles by which, no doubt, all created matter is held together, and exists.

*Remark 1.*—No point is put with the dash before ‘shall I,’ in the second example, to show that what precedes is unfinished; while, in the third, a semicolon precedes the word ‘Newton;’ because the members of the sentence are divisible into clauses. But in more simple sentences, like the first, a comma is sufficient.

*Remark 2.*—If there be a mere echo of the *thought*, the dash may generally be omitted, unless the sentence be very rhetorical in its character.

**RULE V.**—The dash may sometimes be judiciously used in place of the parenthesis; where, namely, a parenthetical observation is interposed, which is not thought sufficiently irrelevant to demand that mark. Examples:—

In every well-regulated community—such as that of England,—the laws own no superior; but in ill-organized or tyrannous governments—the Turkish for instance,—there is always some power which sets itself above the law, and obeys or disobeys it, as suits its convenience or caprice.

The whole external deportment of a child is delightful. Its smile—always so ready when there is no distress, and so soon recurring when that distress has passed away—is like an opening of the sky, showing heaven beyond.

*Remark 1.*—As the dash in this case supplies the place of the parenthesis, strictly speaking, the grammatical point should *follow* the last dash ; but as this would have an unsightly appearance, it is always placed before it, as in the first example.

*Remark 2.*—If the parenthetical observation requires a mark of interrogation or exclamation, of course it must be used, whether any point has preceded it or not. Example in point :—‘How little—may it not be?—that the most considerate feel the import of a grateful acknowledgement to God.’

**RULE VI.**—The dash is commonly used where there is an ellipsis of the adverb *namely*, or of other words having a similar import. Examples :—

The four greatest names in English poetry are almost the first we come to,—Chaucer, Spencer, Shakspeare, and Milton.

Nicholas Copernicus was instructed in that seminary where it is always happy when any one can be well taught,—the family circle.

*Remark.*—In works where the frequent repetition of the dash would be unsightly, a semicolon may generally be substituted for it.

**RULE VII.**—The dash is inserted between a side-head and the subject-matter, and also between the subject-matter and the authority from which it is taken. It is also used between a question and an answer when in the same paragraph ; and to denote an omission of some letters or figures, when it must be longer or shorter, according to the number of letters omitted. Examples :—

*The Cares of Subsistence.*—What multitudes are there, who,



wholly occupied with the care of obtaining subsistence, have no time for speculation! The rise of the sun is only that which calls them to toil; and the finest night, in all its softness, is mute to them, or tells them only that it is the hour of repose.—*Diderot*.

Who created you?—God.

Matt. ix, 1—6.

By H——ns!

*Remark 1.*—If the authority intervene in the middle of a sentence, it is better to inclose it in a parenthesis also; for thus confusion and mistake are avoided. Example:—

In the preceding year, Politiano had inscribed to the Pope his elegant translation of Herodian, in return for which, Innocent had not only written to him, but had presented him with two hundred pieces of gold.—(Polit. Ep., viii, 1, 2, 3, 4.) Politiano had also addressed to the Pope, soon after his elevation, a fine Sapphic ode.—*Roscoe*.

*Remark 2.*—When, at the beginning or end of a poetical quotation, a portion of the line is omitted, it is better to leave a blank space than to insert an ugly long rule, as is done by many; for the ellipsis is sufficiently indicated by the position of the lines. Example:—

Oh! it is excellent  
To have a giant's strength.



## CHAPTER VII.

## MISCELLANEOUS SYMBOLS USED BY PRINTERS.

1. *Marks of Quotation.*

## I.

EXTRACTED matter is usually marked at the commencement of each paragraph, and still more distinctly, and better, where the object, as in law-books, is to show clearly how far the quoted or documentary matter extends (although this would not suit the purpose of *all* writers), by placing inverted commas at the commencement of each line: thus (“); and the close of the extract is denoted by two apostrophes, in like manner (”). I will give an example of each mode, but will premise, as I just now hinted, that the quotation-marks are used in each line in law-works, leading articles of newspapers, and where the object is to point out most clearly the extent and place of the quotation. Examples:—

“It is impossible but that he who has long exercised his mind in defining, dividing, and distinguishing, arguing and methodizing, should excel the majority of men with whom he converses.”

“Go now, and with some daring drug  
 “Bait thy disease; and, whilst they tug,  
 “Thou, to maintain their precious strife,  
 “Spend the dear treasures of thy life.”

## II.

When an extract occurs within an extract, its com-

mencement is denoted by a single inverted comma, and its close, by a single apostrophe ; as below.

“ If the physician sees you eat anything that is not good for your body, to keep you from it, he cries, ‘ It is poison !’ If the divine sees you do anything that is hurtful for your soul, he cries, ‘ You are damned !’ ”

*Remark.* — The Scotch printers generally reverse this order ; denoting a simple extract by a single mark, and a compound one by a double mark. For reasons which may be gathered from what I shall say presently, I would not advise the general adoption of this peculiarity ; which, besides, seems to give the most distinct mark to that which is subordinate, and the less distinct to that which it is the intention to exhibit the most prominently.

### III.

To avoid the use of too much italic, it is not unusual to put explanatory or emphatic words within single quotation-marks. Examples :—

By ‘ experiment ’ is meant the process of altering the arrangements presented by nature.

The verb active frequently takes the accusative of a kindred substantive ; as, ἀρὰς ἀπαταί, ‘ he imprecates curses.’

*Remark.*—Some writers use the double marks in such cases ; but they appear to me clumsy and unsightly. Of course, if italic letters are used, these elucidatory marks are dispensed with. I will give examples of various systems ; so that the reader may judge for himself, as to which ought to be preferred ; merely remarking, that much will depend upon the nature of each particular book : but whichever plan be adopted, in grammars, and other works where they will be of constant recurrence, the compositor ought to be certified respecting the plan determined on, when he first takes copy ; for it is too

much to leave such matters to his discretion, and then make him alter his plan, at his own expense, to suit the whim or the taste of an overseer or a press-corrector. Examples:—

The root of the verb with the future of ‘chuknā’ is considered very properly as the future perfect of such root: thus, ‘jabmain likh-chukungā,’ *postquam scripsero*.

Δοκεῖ, it seems; ἐδόκει, it did seem; ἔδοξε, it hath seemed; τὸ δοκοῦν, that which seems.

Πρέπει, it becomes; ἔπρεπε, it did become; πρέπειν, to become; τὸ πρέπον, that which becomes.

Μέλει, ‘it is a care;’ ἔμελε, ‘it was a care;’ μελήσει, ‘it shall be a care;’ μεμέληκε, ‘it hath been a care.’

Χρῆν, “it behoveth;” ἐχρῆν, “it did behove;” χρήσει, “it shall behove;” χρῆναι and χρῆν, “to behove.”

Which has the advantage of neatness and perspicuity? I leave each individual to judge for himself. For my own part, I think the common Roman letter, without any quotation-marks, is quite distinct enough after Greek, or any other unusual alphabet; but in other cases, italic is certainly the best seen, although I think the single quotation-marks are to be preferred, on the whole; and therefore I have *generally* adhered to them in this book; although, if the reader will turn to p. 71, he will there see examples of three different styles in that one page.

#### IV.

Marks of quotation are also employed in what is commonly called by printers conversation matter; but as they sadly disfigure the appearance of a page, when of frequent occurrence, and are a great nuisance both to the compositor and the reader, and moreover assist very little in the elucidation of the dialogue,—the various speakers being in general sufficiently indicated by the turn of the language,—it is to me a matter of much doubt, whether their occasional utility, under the circumstances indicated, be

not more than counterbalanced by their undoubted practical annoyance, and by the disfigurement of the page occasioned by their constant occurrence. I will subjoin an example, as I find it in a printed book, and also another without any of these *elucidatory* parasites; in order that the reader may see on which side lies the balance of perspicuity: on that of appearance there can be no doubt. The first example is given as a quotation in a well-known periodical, and is the approved method in almost all offices in London at the present day. Here it is:—

“When the Oxonian returned home in the vacation, the squire made many inquiries about how he liked his college, his studies, and his tutor.

“‘Oh, as to my tutor,’ replied he, ‘I have parted with him some time since.’

“‘You have; and pray, why so?’

“‘Oh, Sir,’ continued the Oxonian, ‘hunting was all the go at our college, and I was a little short of funds; so I discharged my tutor, and took a horse, you know.’”

I will now give an example from the authorized version of the English Bible, where conversation matter is never quoted. It occurs in the twentyseventh chapter of Genesis, beginning at the eighteenth verse, and here follows:—

And he came unto his father, and said, My father: And he said, Here am I; who art thou, my son?

And Jacob said unto his father, I am Esau thy first born; I have done according as thou badest me: arise, I pray thee, and eat of my venison, that thy soul may bless me.

And Isaac said unto his son, How is it that thou hast found it so quickly, my son? And he said, Because the Lord thy God brought it to me.

And Isaac said unto Jacob, Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not.

Now, look upon this picture, and on that; and if it is intended by these marks to point out more clearly to the general reader what each individual says, I think they



answer this purpose very little better than the plan adopted in the last quotation; and as far as appearance goes, they are a complete eyesore.

## 2. *The Apostrophe.*

In addition to the use of the apostrophe for the purposes indicated in the preceding section, it has other offices. These are,—1. As a sign of the possessive case of nouns substantive; as, ‘John’s book.’ 2. To denote the omission of one or more letters in a word; as, ‘I’ll,’ for ‘I will;’ ‘heav’n,’ for ‘heaven,’ &c.

*Remark 1.*—The apostrophe is sometimes used in the singular number without the additional *s*, when the nominative ends in *s*, *ss*, or *ce*; as, ‘Moses’ rod;’ ‘for righteousness’ sake;’ ‘for conscience’ sake.’ This observation is particularly applicable to foreign proper names, and to common nouns which are seldom used in the plural, such as *righteousness* and *conscience*. The reason for this is, that we thus avoid the disagreeable hissing sound which would arise from the concurrence of so many *s*’s. Nevertheless, recourse should not be had to it when its adoption would cause ambiguity, or when the additional *s* is but little offensive to the ear; as in such instances as ‘James’s book,’ ‘Thomas’s cloak,’ ‘Burns’s poems,’ &c.

*Remark 2.*—When a vowel is omitted at the end of a word, before another word beginning with a vowel, the practice of different languages varies, as to the union of the two words, or their separation. I will subjoin a few observations on such as the generality of printers are ever likely to meet with, and will illustrate the practice by examples.

The French, in such cases, unite the two words, whether they form one syllable or more, so that both appear to the eye as one word. Thus:—

Cependant les amours d’Astarbé n’étaient ignorées que de Pygmalion; et il s’imaginait qu’elle n’aimerait jamais que lui.

But in Latin, Greek, and Italian, the practice is the reverse: a space is placed between each word, whether the two syllables coalesce or not. Examples:—

*Egon' mea bona ut dem Bacchidi dono sciens?*

*Ipsu' mihi Davus, qui intimu' est eorum consiliis, dixit.*

But in Latin poetry such omissions are of rare occurrence. As a general rule, the final vowel, and even *m* final, are elided in pronunciation and scanning when followed by a word beginning with a vowel; but, nevertheless, those letters are for the most part retained in appearance. Example:—

Postquam res Asiæ Priamique evertere gentem  
Immeritam visum Superis, ceciditque superbum  
Ilium, et omnis humo fumat Neptunia Troja;  
Diversa exilia, et desertas quærere terras,  
Auguriis agimur Divûm; classemque sub ipsâ  
Antandro, et Phrygiæ molimur montibus Idæ;  
Incerti quo fata ferant, ubi sistere detur;  
Contrahimusque viros.

Here it will be observed that no final vowel is elided to the eye, nor an initial vowel following; yet in all those cases marked with a crescent the two vowels coalesce in pronunciation into one syllable.

In Greek poetry the elision of the final vowel is much more common than in Latin, as the following extract will show:—

Τον δ' αὖθ' Ἰππολοχοιο προσηυδα παίδιμος υἱός·  
Τυδεΐδῃ μαγαθυμε, τῇ γενεῇν ἐρεεῖνεις;  
Οἷη περ φυλλῶν γενεῇ, τοιῇδε καὶ ἀνδρῶν.  
Φυλλὰ τα μὲν τ' ἀνεμὸς χαμαδὶς χεεῖ, ἀλλὰ δὲ θ' ὕλη  
Τηλεθῶσα φνεῖ· ἑαρὸς δ' ἐπιγιγνεται ὥρῃ·  
Ὡς ἀνδρῶν γενεῇ, ἥ μὲν φνεῖ, ἥ δ' ἀποληγεῖ.

So with the Italian :—

O sì, ti so dir io,  
Ch' or ben t' apponi : tutt' i rischi, tutti  
I disagi, che mai ponno dur noja  
A chi va errando, s' odi lei, già tutti  
Stanno intorno al suo figlio.

In Spanish, elisions, real or apparent, are of very rare occurrence: when they do happen, the plan above indicated is followed. I subjoin an extract from a Spanish comedy, more for the purpose of elucidating their plan of using the notes of interrogation and exclamation, than for the elisions to be found in it; for in fact there are none.

¡ Ay! Señor, esto va malo,  
Malo, malo . . . . ¡ picaruela!  
¡ Si parecerá la llave?  
Muñoz dice bien, no es ella  
Quien tiene la culpa; yo,  
Yo la he tenido . . . . si fuera  
Decir . . . . pero sí, ¡ enmendarse!  
Cuando cumpla los ochenta.  
¡ Bien dice Muñoz! ¡ mal año  
Si dice bien! él me inquieta  
Con sus cosas, pero encaja  
Unas verdades tan secas . . . .  
Si yo se lo hubiera dicho  
Antes, no me sucediera  
Este chasco, sí por cierto.  
¡ Pobre Don Roque! ¡ qué buena  
La hiciste! ¡ pobre Don Roque!

Where it will be observed, that a space is interposed before *all* the points except the period. But this is common to French and Italian also; at least, to works printed in either of those countries.

The Germans adopt a plan different from either of the foregoing. If the elision of the vowel is for the purpose of causing two syllables to coalesce into one, then no space is interposed betwixt the words; otherwise, the words remain apart, as though no elision had taken place. An example or two will fully illustrate my meaning.

Lass mich Dir *in's* Auge sehen,  
*Ob's* das früh're Antlitz ist.  
 Schöner, älter siehst Du aus,  
 Sonst *ist's* ganz so, wie es war.

Du Herrlicher, so *hab' ich* Dich verloren !  
 Nicht *hör' ich* Deinen Trost, Dein Lob fortan.

Du hast Dich geseht ? Fürwahr ? ! \*  
 Grade so *erging's* auch mir.

In English prose, elisions are rare, except in colloquial and familiar discourse, where they are far from being uncommon. They are also of constant occurrence in poetry.

It hath been the aim of some printers, of late years, to bring the English system into conformity with the Greek, &c., in this respect. Hence we frequently meet, in recently-printed books, with instances like the following.

*That's* monstrous : Oh, that thou wert out.

'*T were* false, if I should speak it,  
 For *I'm* sure she is not buried.

There was a play *on't*,  
 And had the poet not been bribed to a modest  
 Expression of your antic gambols *in't*,  
 Some darks had been discover'd.

Now my young guest ! methinks *you're* allycholly : I pray you, why is it ?

But this seems repugnant to our taste, and contrary to the practice till lately universally adopted. And as we have as good a right to a system of our own as any other nation, I do not see why we should not follow that which has been hitherto current, especially if it is as clear, if not clearer than that which some fantastic people, fond of unnecessary innovation, would fain have us to imitate. The English system seems to me to have been nearly iden-

\* Observe the occurrence of the two points together. This is strictly correct, and is customary in German.

tical with the German; and as that is more consonant to our notions of propriety, and has been, until lately, generally acquiesced in, it would certainly be better to adhere to it, as no advantage is derived from adopting that of the learned languages. I subjoin some illustrative examples:—

What hour *o'* the clock *is't*?    *What's o'* clock?

If there be ten, shrink not, but down with *'em*.

Look, as a sweet rose fairly budding forth,  
Betrays her beauties to *th'* enamoured moon.

Ay, by my beard, will we;  
For *he's* a proper man.

*Thou'lt* yet survive the storm, and bloom in paradise.

If *I'd* a throne, *I'd* freely share it with thee.

An exception is generally made with nouns substantive followed by *s*, to distinguish the elision from a possessive case. Example:—

Tell me not that *woman's* fair,  
Where *truth's* unknown, and *honor's* dead.

Before quitting this subject, I may observe, that in English poetry the *e* of the termination *ed* is frequently omitted by some printers, and a mark of elision substituted for it. Now, as this *e* is scarcely ever *pronounced* in such cases, unless it follows the hard mutes *d* or *t*, such elision seems hardly necessary, as it does not in general furnish the reader with a more correct guide to the pronunciation required. I will give a few quotations without any elision; from which it will be evident that no confusion or error of meter arises in them from the retention of this letter, and where, consequently, no advantage would ensue from its omission.

Was this the face that *launched* a thousand ships,  
And *burned* the topless towers of Ilium?



Besides, a famous monk of modern times  
 Has left of cocks *recorded* in his rhymes,  
 That of a parish priest the son and heir  
 (When sons of priests were from the proverb clear)  
*Affronted* once a cock of noble kind,  
 And either *lamed* his legs, or struck him blind;  
 For which the clerk, his father, was *disgraced*,  
 And in his benefice another *placed*.

I certainly cannot see the beauty, or the advantage, of printing the verbs in the two last lines without the *e*, as I find them in a book now before me, otherwise very well printed.\*

For which the clerk, his father, was *disgrac'd*,  
 And in his benefice another *plac'd*.

In the few instances other than after *d* and *t*, where the *e* in the termination *ed* is required to be sounded in a distinct syllable, the letter may be accented; and thus all doubt will be removed. Example:—

Hence *loathèd* Melancholy,  
 Of Cerberus and blackest Midnight born,  
 In Stygian cave forlorn.

Another method, followed by some printers, and generally satisfactory to most writers, is to insert an apostrophe only in those instances where the *root-word* is *entire*, and the *termination* *entire*, before contraction; but to retain the *e* in those cases where an elision of the last letter of the root-word has been already made, even in the full form of the derivative or inflected word, in order to avoid the confusion which would be apt to arise in pronunciation, from the occurrence of two *e*'s in one syllable; as in such words as *placed* (= place-ed), *bruised* (= bruise-ed), *loved* (= love-ed), &c. An example will illustrate my meaning:—

\* Chambers's History of English Literature.

Oh ! bloodiest picture in the book of Time !  
 Sarmatia fell unwept, without a crime ;  
 Found not a generous friend, a pitying foe,  
 Strength in her arms, nor mercy in her woe !  
*Dropp'd* from her nerveless grasp the *shatter'd* spear,  
*Closed* [= close'd] her bright eye, and *curb'd* her high career :  
 Hope for a season bade the world farewell,  
 And Freedom *shriek'd* as Kosciusko fell.

Strictly speaking, if this plan be adopted, an accent is only required on those final syllables where one *e* is dropped in the composition of the word, and that final syllable is required to be pronounced ; as in *closèd* : for in all other words, the insertion of the simple *e* is sufficient for the purpose. Nevertheless, it is, perhaps, on the whole, better to accent the letter wherever a generally silent *e* is intended to be pronounced distinctly, as in the following line :—

His days are *numberèd*,—his race is run.

Whichever of the two plans may be adopted by the printer, is perhaps of no great moment, although I must confess I rather affect the latter, and therefore generally follow it. But, at all events, when a work in poetry is put into the hands of the compositor, the system to be followed ought to be pointed out, if not well known throughout the office. Authors also ought to follow the one plan or the other, and not to elide or write in full at random, without any system, as most of them do. It may seem a matter of little moment to them ; but to the compositor, every alteration which is made in his proof involves a loss of time ; and the use of that time is the means whereby he procures his daily bread : for no accurate printer or corrector, of any taste, will allow such irregularities to pass in a proof-sheet ; and all alterations of this kind must be made at the cost of the compositor.

### 3. *The Hyphen.*

The hyphen, as its name implies ( $\psi\phi' \epsilon\nu$ , *sub uno*), is employed to connect compound words; as, 'lap-dog,' 'to-morrow.' It is also used at the end of a line, when a word is not finished, but part of it is carried into the next line.

It sometimes happens that the last member of a compound word is common to one or more other preceding words, but is expressed only with the last; in which case, the German printers very properly annex the hyphen to all the words where such last member is understood, and write the last only in full. For instance, 'The *main-* and *mizen-masts* were split into a hundred pieces.' But very few English printers follow this rational system: some omit the hyphen in both cases, to show that the first member of each word is incomplete without the other,—thus, *main* and *mizen masts*; while others insert the hyphen, or omit it, just as they do when the word occurs unconnected with any other to which a part of it is common. Examples:—

The *main* and *mizen-masts* were shattered in pieces,  
The *fore* and *yardarm* also suffered the same fate.

For my part, I would strongly advise the adoption of the German system, for it is the only rationally defensible one; but as that may seem repugnant to the ideas of the many, who are governed by routine rather than by reason, of the two above cited, I prefer the latter, especially as, when an *entire* word comes first, we never use a hyphen with the following curtailed one; as may be seen in this example:—

The *schoolmaster* and *mistress* were discharged without a moment's notice.

Other uses of the hyphen may be seen under the heads *Syllabication*, *Compound Words*, &c.

4. *The Brace.*

The brace is sometimes employed in poetry to connect the three lines of a triplet, where all the final syllables have one rhyme. But as it has a somewhat unsightly appearance, its use for this purpose is becoming obsolete. Nevertheless, if the braces are neat and light, I can see no objection to their more general application, as they undoubtedly contribute to the avoidance of confusion. Example :—

Waller was smooth ; but Dryden taught to join }  
The varying verse, the full-resounding line, }  
The long, majestic march, and energy divine. }

Braces are also used to connect a number of words, figures, &c., having one common term ; and are adopted merely to prevent a repetition of that term. For example,—

There are established in France twentynine tribunals of appeal, in the places and for the departments hereunder mentioned :—

TOWNS.	DEPARTMENTS.
Agen .....	{ Gers Lot-et-Garonne Lot
Aix .....	{ Bouches-du-Rhône Var Basses-Alpes Alpes-Maritimes.

And so on for the remaining twentyseven tribunals. Again :—

Gen.	{ ἀντὶ, against ἀπὸ, from ἐκ or ἐξ, out of πρὸ, before	hence	{ ὀφθαλμος ἀντὶ ὀφθαλμοῦ, eye for eye. γενέσθαι ἀπὸ δείπνου, to be after supper. γελαῖν ἐκ δακρύων, to laugh after tears. ἀθλεῖν πρὸ ἀνακτοῦ, to fight for the king.
------	---	-------	---

### 5. *The Crotchet, or Bracket.*

These marks are used to inclose one or more words which may be substituted for others which immediately precede; as also to supply some deficiency, or rectify some mistake; or to give some direction as to the nature of the words which are to be there supplied. Examples:—

This is the first [second or third] time of asking.

He restored to [the inhabitants of] his island that tranquillity to which they had been strangers during his absence.

A well-wrote [well-written] treatise.

The directors of this society shall be six in number, and shall be elected [here insert the manner of election], and shall remain in office [state the time], and no longer.

The bracket is also used in a quotation, in preference to parentheses, to inclose an observation of the author quoting; for it thus distinguishes a parenthetical observation of the author quoted from an interpolation made by the writer quoting him. Example:—

“They [the Lilliputians] bury their dead with their heads directly downwards, because they hold an opinion, that in eleven thousand moons they are all to rise again; in which period the earth (which they conceive to be flat) will turn upside down, and by this means they shall, at their resurrection, be found ready standing on their feet.”

In addition to the uses of the bracket above indicated, it is also employed in poetry, and other matter in lines, to separate a word which will not come into the line to which it properly belongs, from the body of the line, above or below, to the end of which it is tacked.

Weary knife-grinder ! little think the proud ones,  
Who in their coaches roll along the turnpike- [and  
Road, what hard work 'tis, crying all day, “Knives  
Scissors to grind O !”



But this is only done where the saving of space is an object. When that consideration does not limit the discretion of the printer, it is much better to place such words in the next line, indenting them an em or two more than the general range of the lines, somewhat in the manner shown below :—

Shall we build to the purple of Pride,  
The trappings which dizen the proud?  
Alas ! they are all laid aside,  
And here's neither dress nor adornments allow'd,  
But the long winding-sheet and the fringe of the  
                    shroud.

### 6. *The Ellipsis.*

The omission of part of a word is denoted by a short line, technically called a rule, of various lengths, according to the number of letters omitted, as shown in the following example :—

He not only disparaged his abilities, but loaded him with the most opprobrious epithets ; such as l—r, f——w, t—f, and other terms of a like nature, which I do not care to mention.

If one or more words are omitted, or supposed to be omitted, it is more usual, and also has a neater appearance, to use dots, or leaders. Thus :—

The comparative of superiority is expressed in Spanish by the words *mas.....que* ; and that of inferiority by *menos.....que*.

If a line or more be omitted, then the usual and most conspicuous marks are asterisks ; as under.

And Shakespeare receive him with praise and with love,  
And Beaumonts and Bens be his Kellys above.

\*            \*            \*            \*            \*            \*

Here Reynolds is laid ; and, to tell you my mind,  
He has not left a wiser or better behind.

### 7. *Marks of Reference.*

Notes at the foot of a page are usually referred to by the following signs :—

* Star or Asterisk	§ Section
† Dagger or Obelisk	Parallels
‡ Double Dagger	¶ Paragraph

And when the number of notes on one page exceeds six, the reference-marks are doubled, so far as may be necessary. But a much neater plan is to use what are called by printers *superior* letters or figures; that is, small letters or figures, which range with the upper part of the ordinary type; thus, <sup>a b c</sup>, or <sup>1 2 3</sup>; or even common Italic letters may be used, within parentheses, or with a parenthesis after the letter; thus, (*a*) or *a*).

Whilst I am on this subject, I may make an observation or two as to the best way of arranging short notes at the foot of a page. It is common to most French printers, and to some of their English imitators, to begin such notes uniformly with an indention of one em from the beginning of the line, however short the notes may be; as shown in the examples hereunder quoted, which I take from a book printed in Paris in 1846.

- (1) Ego Gulielmus Chillingworth omnibus hisce articulis, &c.
- (2) Ibid.
- (3) Ibid.
- (4) Beattie on Truth.

Generally speaking, the French are undoubtedly tasteful printers; but in the case of the arrangement of foot-notes, they seem to lose sight of the beautiful, in order that they may rigidly adhere to a system. How much neater the page whence these notes are selected would have looked, had the three last been placed in one line, I will leave the reader himself to imagine.

If the lines in the text are long,—as they must necessarily be in all folios, quartos, and large octavos, whenever they extend across the whole page,—it is better to set the notes in two columns; for it is difficult to read small type in long lines, or at least it is not easy to catch the first word of the next line with facility. And as there are

generally many short notes in all works which have notes to any extent, they would not be so dispersed in short lines as in those of double the length.

When all the notes in a page form each but one line, and that not a full one, they should be indented equally, so as to throw the body of the matter into the middle of the foot of the page. I will subjoin an example or two in illustration.

<sup>1</sup> Appian, Bell. Mithrid. tom. i, p. 62.

<sup>2</sup> Plut. in Syll. c. 80; et in Cic. c. 2.

<sup>3</sup> Id. ibid. c. 2, s. 8.

<sup>4</sup> Bacon's Novum Organum, c. 1.

In instances like these, to place each line in what is called tombstone fashion, has to me a very unsightly appearance. Nevertheless, if the notes make but two lines, and the first line comprises two or more notes, that plan may be judiciously followed. Examples:—

\* 1 John, iv, 5; 1 Pet. i, 6.      † Luke, xviii, 15.

‡ Mark, xiv, 15; John, ix, 5.

Where, the reader will remark, the comma is omitted after '1 Pet.' although inserted after 'John,' &c. This is for appearance' sake only, the meaning being sufficiently clear without the double points; as is, indeed, the case with the generality of notes of this kind. Neither is any quotation-mark necessary in cases like these to distinguish the names of books; although, when they occur in the middle of a sentence, *single* quotation-marks, or italics, may be very properly employed.\*

\* Some lay down the rule, that when figures run in succession, a comma should part them,—as pp. 15, 16, 17, &c.; but an interruption should be marked by a full-point,—as, pp. 21, 22. 28. 36, &c. But this seems to me absurd. Neither do I think any full-point required after Roman numerals, and have therefore generally dispensed with them throughout this book.

### 8. *Accentual and other Marks.*

Happily the English language (or rather, English printing and writing) is unencumbered by any marks of accentuation, and yet no one tolerably acquainted with it feels the want of them. But as such diacritical symbols are employed in some kinds of books (especially those of an educational character), and are very common in several languages which make use of the ordinary Roman letter, an explanation of the most usual, and such as are likely continually to fall under the notice of the printer, could not well be omitted from this chapter. We will therefore commence with—

#### (1.) *Marks of Quantity.*

Syllables are considered either as long or short, as regards their quantity, or the time occupied in their pronunciation. The long quantity is indicated by a short horizontal line over the vowel of the long syllable, as in *Patrōclus*; and the short, by a concave semicircle in the same position; as in *Caucūsus*.

#### (2.) *The Accents.*

The *acute* accent is generally supposed to denote that the vowel over which it is placed has a rising inflection; or it may only mean, that the syllable in which it occurs has the principal accent of the word; as in *authóritative*, *ejúsque*. In French, accents are rather marks of quantity, or at least they mostly denote a modification of the *sound* of the letter over which they are placed, although that is sometimes accompanied by a difference of inflection also. *E* is the only letter that has the acute accent in that language.

In common with the other accents, the *grave* performs in French the office of a *sound-modifier*: in Latin, and some other languages, it denotes a certain class of words, or distinguishes similar words of different parts of speech; as, *valdè, mirificè, secundùm, sarà, amerò, virtù, pòst, suprà, &c.* It is also sometimes used in English, especially in poetry, with foreign words that end in *e*, when this letter is to be pronounced in a distinct syllable, in order that the unlearned may see it at a glance. Example:—

And Mycalè, and proud Olympus shine;  
Bœotus for his Dircè seeks in vain.

This accent is never employed in Spanish.

The *circumflex* is functionless in English; but it is employed sometimes in Latin (especially in books intended for learners) to denote the ablative case singular of the first declension, and the genitive singular of the fourth. It is also used to denote the contraction of two syllables into one; as, *audîsti*, for *audivisti*; *manârat* for *manaverat*. In French, as I before stated, when treating of the acute, these marks are rather, for the most part, quantitative or phonetic, than anything else. But there is one use of the circumflex in French which it may be as well to mention; and that is, that it is generally placed over a vowel which was formerly followed by the letter *s*, but which has now disappeared from the word; as in *château, fête, maître, apôtre, coûtume, &c.* In Welsh, *w* and *y*, as well as the other circumflexed letters, are employed either to direct the pronunciation, or for distinction-sake.

### (3.) *The Diæresis.*

This mark placed over a vowel denotes, in general, that that vowel forms a syllable, and does not constitute part of one with another vowel preceding or following it.



Thus, *aërial* is pronounced *a-e-rial*. So *preëminent*, and such-like words, where the two vowels are part of two different syllables, are distinguished by the diæresis. Others insert a hyphen between the two vowels, as in *co-operate*; and, indeed, this is the more prevalent custom, and that which the compositor will generally have to follow; because it is better understood by the ordinary English reader. Either might, perhaps, be omitted, without much danger of confusion, in ordinary words; but in words that are uncommon, especially in poetry, the diæresis is frequently very useful. Take a few instances by way of example:—

The swans that in Caÿstus waters glide.

In flames Caïcus, Peneus, Alpheus roll'd.

The Tanaïs smoked amid his boiling wave.

In German, this mark denotes a modification of the usual vowel-sound: it also frequently distinguishes the singular number from the plural, and has various other uses, which the inquiring tyro may learn by applying himself to the study of that language.

#### (4.) *The Cedilla.*

The cedilla frequently occurs in French words, subjoined to the letter *c*, which is by them commonly called *c à la queue*, or *c* with a tail. The cedilla *c* is something like an inverted figure 5, which is not seldom substituted for it, when the compositor is not able to lay his hands on the real letter. Its use is to indicate that the letter *c* has then the sound of *s*; and as this is always the case with the ordinary *c* before *e* and *i*, of course the cedilla *c* can only precede *a*, *o*, or *u*. Examples:—*perçant*, pronounced *persant*; *garçon*, pron. *garson*; *aperçûmes*, pron. *aper-sumes*, &c.

(5.) *The Tilde.*

This mark (~) called by the Spaniards *tilde*, and corresponding in shape with the sign ordinarily employed in Greek to denote the circumflex accent, is placed in Spanish over the letter *n*, which is then pronounced something like double *n*, or rather like *ni*; but short and quick; as in *España*. It is more common in the middle of words than at the beginning.

(6.) *The Inverted Comma.*

This mark is used in place of a *c*, in proper names having the prefix *Mac*, contracted into *Mc* or *M'*; as *Macdougall*, *McDougall*, or *M'Dougall*; where, it will be observed that no space intervenes between the two parts of the word. In a similar manner, the apostrophe is employed in certain Irish names beginning with *O*; as, *O'Donnell*, *O'Brien*, &c. But this, I think, is to denote an ellipsis of some letters, and not a mere contraction *on paper*.

(7.) *Double Commas.*

These marks are not unfrequently substituted for the word *ditto* or *do.*, as having a neater appearance. Some printers invert them; but I think their ordinary position is best. Example:—

Colonel Haygarth, commanding 48th regiment			
„ Smith	„	62nd	„
„ Broughton	„	95th	„

(8.) *Miscellaneous.*

The *index* or *hand* (☞) points out something which the writer thinks of great importance. Similarly, the letters N.B. (*nota bene*) and three stars (\* \*) are used for the same purpose.

*Leaders*, or *dots*, guide the eye to the end of a line,

when some space intervenes between the words and the figures, &c., to which they refer. They are used in tables of contents, and other matter which requires anything to guide the eye of the reader. Examples :—

On Punctuation .....	Page 22
The History of Printing .....	83
Schemes of Imposition .....	165

Or full-points may be used for this purpose, with an em quadrat betwixt each two.

---

## CHAPTER VIII.

## ON THE PROPER USE OF CAPITAL LETTERS.

THE Hebrew and other Oriental alphabets have no distinction of great and small letters ; and the Greeks and Romans for a long time followed the same system in their writing, neither having difference of character nor a discriminating space between the words, but all jumbled higgledy-piggledy in one unvarying mass of capitals, not to be read fluently or accurately except by persons of great skill and knowledge of the language. After the invention of small letters, the larger, or capitals, were preserved for the sake of emphasis and distinction. Hence it follows, that their use is entirely arbitrary, and can be applied by the printers of any country according to any system they may deem most consistent with the object for which they are retained. From this cause, it has been found expedient, in all the languages of modern Europe, to contrive some rules for general guidance, in order that something like uniformity may be preserved in books printed in the same language, and the compositor be spared the annoyance of having to vary his system of capitalling, according to the mere whim or caprice of every fanciful writer.

Formerly it was customary, not only in English but in other European languages also, to begin every noun substantive or other important word with a capital letter ; a plan still adhered to pretty closely by the German

printers, and also in English acts of parliament. But as so many capitals greatly disfigure the appearance of a page, and by their frequency destroy their utility, they are nowadays (at least in ordinary book-work) discontinued in all common words, and only used in the following cases :—

### I.

The first word of every book, chapter, letter, note, or any other piece of writing, must commence with a capital.

### II.

Also the first word after a period or full stop ; and, if the following sentence be unconnected in syntax with the preceding, after every note of exclamation or interrogation. But if a number of interrogative or exclamatory sentences are thrown into one general group, or if the construction of the latter sentence depends, or is in connection with, the former, then all of them, except the first, should begin with a small letter. Examples :—

How long, ye simple ones, will ye love simplicity ; and the scorners delight in scorning ; and fools hate knowledge ?

Alas ! how different ! yet how like the same !

### III.

The appellations of the three persons of the deity,—such as God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit, Lord of lords, King of kings, &c., are begun with capital letters. So also the appellations of the devil ; as, Satan, the Man of Perdition, the Evil One, &c.

So *Providence*, *Heaven*, and *Nature*, commence with a capital when they have a personal reference, as, indeed, do all other personifications ; likewise the *personal* pronouns (not *possessive* pronouns) when referring to the



Divine Being ; but only when emphatic, and *unaccompanied by a noun*. Examples :—

Who can unfathom the designs of *Providence*?

Be witness, O *Heaven*, to my vow.

The operations of *Nature* are silent but certain.

O *Thou*, who dwell'st throughout all space,  
And mak'st the world *thy* throne.

*Remark.*—The practice illustrated in the last example is of recent origin : it is not countenanced by the authorized version of the Bible, and seems to me entirely uncalled for ; nevertheless, as it is frequently insisted on by authors, it is well that the compositor should be made acquainted with the recognized rule, and bear it in mind.

#### IV.

Titles of honour and respect, in direct addresses, are sometimes printed with a capital initial letter ; as, your Highness, your Grace, your Lordship, your Excellency, my Lord, my Lady, Sir, Madam.

*Remark.*—Capitals are now generally discontinued in these instances, in ordinary book-work at least ; but they are preserved in newspapers and pamphlets, and works of such-like character ; as also in dedications, prefaces, &c., where they seem to give importance or imply great respect.

Titles preceding proper names are also in English begun with a capital letter ; as, General Havelock, Captain Clark, Lord Derby, King Philip, President Buchanan, the Marquis of Northampton, the Countess of Blessington, &c. ; but in the latter instances, in ordinary book-work, if the title merely denotes *an office*, it is more usual to commence it with a small letter ; as, 'the king of Hanover,' 'the governor of Canada,' 'the bishop of London,' 'the sheriff of Middlesex,' 'the rector of Edinburgh High School,' 'the provost of Eton,' &c. The same distinction must be ob-

served if the title is preceded by a *defining* word, such as the definite article. Examples:—‘*the* emperor Claudius,’ ‘*the* sultan Mahmood,’ ‘*the* tyrant Dionysius.’ But if no office is implied in the title, even in the case last adverted to, it must commence with a capital; as, ‘*the* Princess Mary,’ ‘*the* Prince Consort,’ ‘*the* Infanta Isabella,’ &c.

## V.

Capital letters are used at the commencement of the names of persons, places, streets, mountains, rivers, ships, months, days of the week, &c.; in short, to begin any word which points out any single person, thing, or place, as distinguished thereby from other persons, things, or places; as, George, London, the Strand, the Alps, the Thames, the Centaur, April, Sunday.

*Remark.*—It is frequently a puzzle to the young printer, and indeed is a matter but imperfectly understood by many other people, what are the essential constituents of a proper name. I have indicated them generally in the rule; but for still greater clearness, we will examine this matter more in detail. A proper name, then, as just stated, is that word, or those words, which point out some particular person, place, or thing, as distinguished thereby from other persons, places, or things of a like kind; or it may denote a person or thing which constitutes a kind by itself. In accordance with this rule, it is evident that common nouns substantive may become proper names, whenever they discharge the office above indicated. For instance, the word *Pope* is a proper name, in its ordinary sense of pointing out a particular bishop, as distinguished thereby from all other bishops. So it may also be with *king*, *queen*, or any other title, or even any ordinary noun substantive, when a particular person, place, or thing, is characterized distinctively by that name; as, for instance, the Sultan, the Mall, the Tulip, convey to the mind a

distinct notion of a certain emperor, place, and flower (in the abstract, but not the less, therefore, a proper name). And although it is not now customary to print such words with a capital letter in the generality of books, unless they are words limited in their *ordinary* signification to *one* person or thing, nevertheless, no valid argument can be brought against their more general adoption ; for there is no doubt that a bishop, a king, an emperor, or a president, &c., can be, and are, designated *by that title only* in the respective places of their jurisdiction ; and their title consequently becomes, with respect to them, to all intents a proper name.\* Again, a noun adjective may enter into, or may itself constitute, a proper name: indeed, the majority of what are commonly designated proper names, are in their origin nothing but pure nouns adjective, and are applied to individuals from their possessing the properties or qualities thereby denoted. Such names are *White, Black, Young, Theophilus, George, Henry, &c.* Further, a proper name necessarily comprises all the words required to point out the particular person, place, or thing intended to be specified ; all of which, therefore, except mere particles, it seems to me, should begin with a capital letter. Thus, ‘John George Parry’ is but one name, denoting but one person, and is separated into three words, only

\* “ We may carry this reasoning farther, and show how, by the help of the *article*, even *common appellatives* may come to have the force of *proper names*, and that unassisted by epithets of any kind. Among the *Athenians*, *πλοῖον* meant *ship* ; *ἐνδεκα*, *eleven* ; and *ἄνθρωπος*, *man*. Yet, add but the article, and *Τὸ Πλοῖον*, *THE SHIP*, meant *that particular ship which they sent annually to Delos* ; *Οἱ Ἐνδεκα*, *THE ELEVEN*, meant *certain officers of justice* ; and ‘*Ὁ Ἄνθρωπος*, *THE MAN*, meant *their public executioner*. So in *English*, *city* is a name common to many places ; and *speaker*, a name common to many men. Yet if we prefix the article, *THE CITY* means our metropolis, and *THE SPEAKER*, *a high officer in the British Parliament*.”—HARRIS, *Hermes*, b. ii, c. i.

because each word is, or is supposed to be, of a more specially distinctive character than the word which follows it. The French very correctly unite all those words with a hyphen which together constitute the surname or the Christian name; as, Jean-Jacques Rousseau, Gay-Lussac, &c.; because, however many words may be used, they represent but one individual, under his *generic* and his *specific* designations, if I may so say. All those words, then, which belong to the general name, should, as was shown in a former chapter, be united in one compound word, as should also those which belong to the specific appellation. And so it is with the names of places: for although every name might logically be compressed into one word, as denoting but one place, generally without any implied attribute, yet, since it is usual to regard many places under a *general* and a *specific* character, when more than one word is used, they ought, in those instances, to be written separately, in the same manner as directed for proper names of persons, and each commence with a capital letter; for each word is essential to the name. For these reasons, it is correct to write 'Black Sea,' 'Blue Mountains,' 'White Sea,' 'Orange River,' 'Fish River,' &c. with two capital letters; for the words 'Black,' 'Blue,' 'White,' &c., are not here used as *ordinary* adjectives, to express a property or quality of those particular places, however appropriate the appellative may be, but as mere specific *nominal* designations, thereby to distinguish these places from others of the same *general* denomination. But when the general word is lost sight of in its distinct character (to repeat what I have before said), then the two words are properly joined in one. Hence we correctly write *Kingston*, *Boroughbridge*, *Peterborough*, *Somerstown*, and numerous other names of places, where the latter member of the word has lost its distinctive character, in one word only.

In connection with this subject, let me call your atten-



tion to the word *of*. This word, you well know, is a preposition, generally expressing the relation of *possession*, or of *appertaining to*. When it does so, the common word which it connects with a proper name, cannot be also a proper name; for that would be a contradiction: but when it does not denote such relation of appertaining or belonging to, then the connected words form but one proper name, and ought to be both printed with a capital letter. I will illustrate my meaning. 'The court of Rome,' 'the people of England,' 'the coast of France.' In these instances we use no capital letter to the words *court*, *people*, or *coast*, because they denote things which stand in a possessive relation to the respective places to which they are prefixed; but in such cases as 'the Straits of Dover,' 'Bay of Fundy,' 'Gulf of Finland,' we do commence the words which, in their ordinary acceptation, are common nouns, with a capital letter; because here, the relation of mere appurtenance or proprietorship is not intended: for although these names may be derived from the contiguity of certain places, they nevertheless do not *belong* to them exclusively. They consequently constitute but one proper name. So also adjectives derived from proper names, when they lose their possessory character, and become merely nominal, constitute but one proper name with the word which follows them. For instance, 'English Channel,' 'Irish Sea,' 'German Ocean,' 'Adriatic Gulf.' For certainly the *English* Channel no more naturally belongs to England than to France; neither does the *Irish* Sea more pertain to Ireland than to England.

## VI.

Adjectives derived from proper names are also begun with a capital letter; as, 'Grecian,' 'Roman,' 'English,' 'French,' 'Linnæan,' &c.

*Remark.*—A practice has come into vogue within the last few years with some printers, in imitation of the



French and Italians, of beginning all such words when pure adjectives with a small letter. Thus, I have met in books printed in London, with 'french author,' 'english cheer,' 'italian air,' 'egyptian mummy,' and a host of similar whimsicalities. But this practice ought to be condemned, as being contrary to the best usage, and a quite unnecessary innovation. It is true, the French may have some reason for wishing to restrict the use of capital letters within narrow limits; for their books are at all times unavoidably disfigured by so many accentual marks, breaking the continuity of the line of the body of the type, that any excuse for increasing the number of the ordinary letters may readily be allowed them. But English printers have no such excuse, and therefore are not justified in departing from a custom which has been so long adopted, and sanctioned by the best writers of the language, in order to follow in the wake of a foreign innovation, recent even in the languages in which it is adopted.

The reason which the fautors of this system allege in its defence, is, that these words are, in such instances, mere adjectives. This I grant. But they are words of specific limitation, and so far partake of the nature of proper names. And besides, as I said just now, their use with a capital initial is sanctioned in this country by long practice; and custom in this, as in so many other things, is the *jus et norma agendi*: the use or disuse of capital letters at all rests upon no firmer basis.

## VII.

Titles of books, as Pope's 'Rape of the Lock,' Swift's 'Tale of a Tub,' Thomson's 'Seasons,' commence all the important words, of whatever part of speech, with a capital letter.

*Remark.*—It is not uncommon to print titles of books in italic letters, or else to denote them by signs of quota-

tion. But when these are numerous, they sadly disfigure the sightliness of a page; and as they very little assist the reader in the matter,—for the title is always easily enough distinguished from the context,—their usage in such cases might, without much detriment, be dispensed with altogether. This observation especially applies to footnotes, which are not unfrequently composed of little else than references to the works of other authors, in corroboration of the opinions of the writer. The utmost that I would advise, would be to put such titles in what are technically called *single turns*; but that only when they come in the midst of a sentence,—never when they follow a sentence as an authority (where perhaps italic is the best, because more distinct), nor yet when they are merely adduced as an authority in a footnote, without any accompanying matter. An example will fully explain my meaning.

“Although I have entitled the following work, ‘The Life and Pontificate of Leo the Tenth,’ yet I have not only thought it excusable, but even found it necessary, to enter into the general history of the times; without which it would have been impossible to give so full an idea of the character and conduct of this celebrated pontiff, as it was my wish to communicate.” — ROSCOE, *Life and Pontificate of Leo the Tenth*, Preface, p. viii.

Or as a footnote :—

\* Life and Pontificate of Leo the Tenth, Preface, p. viii.

### VIII.

Words denoting well-known events, which constitute as it were an epoch, either in the world's or in a nation's history, are also very properly begun with a capital letter. Such words are, ‘the Deluge,’ ‘the Captivity,’ ‘the Flight,’ ‘the Reformation,’ ‘the Restoration,’ &c., when these words are applied to designate certain well-known historical events or periods.

*Remark.*—This rule applies to all sorts of book-work ; but in pamphlets, newspapers, and works of an ephemeral character, minor events, of only local and circumscribed importance, are dignified with a grenadier at their head.

## IX.

The first word of every line of poetry commences with a capital.

*Remark.* — If, as sometimes happens in humorous verses, a word is divided at the end of a line, of course the next line will begin with a small letter ; as,

Paganini, Paganini !  
Never was there such a geni-  
us before as Paganini.

In works in Greek the custom varies ; some printers beginning every line with a capital ; while others, especially the Germans, only do so when such word happens to commence a sentence. To me, the usual plan seems the more preferable.

## X.

The first word of a quotation introduced after a colon, or in a direct form, must begin with a capital letter : thus, Pythagoras says, " Reverence thyself." But when a quotation is brought in *obliquely*,—that is, generally, with some word to introduce it,—after a comma, then a capital letter is not used : thus, Plato observes, " that God geometrizes."

## XI.

The pronoun 'I,' and the interjection 'O,' are written in capitals ; as, '*I write*,' 'Hear, O heavens !'

## CHAPTER IX.



ASTRONOMICAL, ALGEBRAICAL, MATHEMATICAL, BOTANICAL, MEDICAL, AND OTHER SIGNS.

It forms no part of my design, even had I the means at hand, to swell the size, and consequently thereby enhance the price of this book, by the introduction and explanation, under this head, of all the symbols which may be found in the writings of astronomers, mathematicians, and chemists, or in other branches of science and art. I shall content myself with explaining to the young printer such as are not of unusual occurrence; and if he has at any time occasion to look for others, he must refer to some of those works which have been compiled for the express elucidation of this subject. The symbols which we shall attempt to explain, will be,—

## I. ASTRONOMICAL SIGNS.

The twelve signs of the zodiac are thus characterized:—

♈ <i>Aries</i> , the Ram.	♎ <i>Libra</i> , the Balance.
♉ <i>Taurus</i> , the Bull.	♏ <i>Scorpio</i> , the Scorpion.
♊ <i>Gemini</i> , the Twins.	♐ <i>Sagittarius</i> , the Archer.
♋ <i>Cancer</i> , the Crab.	♑ <i>Capricornus</i> , the Goat.
♌ <i>Leo</i> , the Lion.	♒ <i>Aquarius</i> , the Waterman.
♍ <i>Virgo</i> , the Virgin.	♓ <i>Pisces</i> , the Fishes.

These symbols are said to represent the twelve *houses* of the sun, and are here placed in the order in which that luminary appears to enter that part of the heavens assigned to each division, commencing with Aries, the first of the spring solstice, and so proceeding from east to west. The tyro no doubt will remember Dr. Watts's lines on this matter; or he may see their order in the following Latin distich, the first line of which represents the northern constellations, and the second the southern.

Sunt Aries, Taurus, Gemini, Cancer, Leo, Virgo,  
Libraque Scorpius, Arcitenens, Capre, Amphora, Pisces.

The Sun, the centre of our system, is generally indicated by the sign ☉ or ☼; the planets and principal asteroids by the following symbols:—

☿ Mercury.	♃ Jupiter.	♄ Juno.
♀ Venus.	♄ Saturn.	♅ Ceres.
⊕ or ♂ Earth.	♁ Herschel, or	♆ Pallas.
♂ Mars.	♁ Uranus.	♁ Vesta.

The names of the sun and some of the planets also designate the days of the week. Thus:—

<i>Dies Solis</i> , Sunday.	<i>Dies Jovis</i> , Thursday.
<i>Dies Lunæ</i> , Monday.	<i>Dies Veneris</i> , Friday.
<i>Dies Martis</i> , Tuesday.	<i>Dies Saturnii</i> , Saturday.
<i>Dies Mercurii</i> , Wednesday.	

Some of the planets are accompanied by moons, the phases of which are thus represented:—

● New Moon.	○ Full Moon.
) First Quarter.	⊂ Last Quarter.

Eclipses happen with us when the Sun is in a certain position with respect to the Earth or Moon: when this



occurs in the ascending node, it is denominated *Dragon's Head*, and is thus distinguished, ☊.

When it happens in the descending node, it is called *Dragon's Tail*, and is indicated by the symbol ☋.

The aspects of the planets, which we commonly meet with in astronomical works, are five in number :—

△ *Trine*; when two planets stand three signs from each other, which makes 90 degrees, or the fourth of the ecliptic.

□ *Quartile*; when a planet stands from another four signs, or 120 degrees; or one third of the ecliptic.

\* *Sextile* is the sixth part of the ecliptic, or two signs; or 60 degrees.

♊ *Conjunctio*, happens when two planets stand under each other in the same sign and degree.

♋ *Oppositio*, when two planets stand diametrically opposite each other.

The sign for degree is [°]; minute [']; second ["]; third ["]; &c.

As this book is principally intended for the rising generation of printers, I perhaps may be excused if I endeavor to relieve the general dryness of the subjects of which it treats, by adding a few observations connected with astronomy, of a more general character, but not the less interesting or instructive to those who may not have made this science at all their study. I shall speak more particularly of time and its divisions, as these are matters of every-day life.

Time is naturally divided, as far as the inhabitants of the earth are concerned, into days and years; it is also artificially divided into weeks and months; and other divisions have at various times been adopted by different nations. Some of the most interesting of these I will explain.

### 1. *The Day.*

The most frequently recurring natural division of time is the day; but as to when we shall account it to begin, and when to end, this is a matter on which the opinion of mankind hath considerably varied. The Babylonians began their day with the sunrise; the Jews, Arabs, and Athenians, began it with sunset: and in this they are imitated by the modern Italians and others, who reckon their first hour from the setting of the sun. The Egyptians began it as we do at present.

### 2. *The Year.*

There is but one natural year, which comprises the space of time during which the earth performs one revolution round the sun; but as to where we shall fix the starting-point, this is a matter entirely at man's discretion, so far as concerns the propriety of his reckoning: for various parts of the sun's course in the ecliptic have at one time or another been considered the most proper with which to commence the year. Whichever may be fixed upon, the time of revolution must be the same,—365 days 5 hours 48 minutes and 49 seconds.

The *Julian* year—so named from its having been established by Julius Cæsar, although somewhat modified by his successor—comprises 365 days 6 hours; but as these six hours are omitted in the computation of three successive years, a day is added to the month of February every fourth year, which is then called Bissextile, from *bis*, 'twice,' and *sextus*, 'sixth;' because this day was the sixth of the Calends of March, and was reckoned twice. By comparing the Julian year with the true solar year, you will observe that the former exceeds the latter by more than eleven minutes; which forms a day in 131 years. Whence it follows, that the spring equinoxes, which fell in the first Julian year on the 25th of March, fell on the 21st in

the year of Christ 325,—the epoch of the Council of Nice ; and on the 11th in 1582. To prevent the extension of this error, Pope Gregory XIII struck off ten entire days from the calendar ; the day which followed the 4th of October, 1582, was consequently accounted the 15th. By this means the equinox was fixed to the 21st of March. At the same time, another modification was made, to prevent the recurrence of an error of some importance. The intercalary day, which had been regularly added to February every fourth year, was suppressed in every even hundredth year which cannot be divided by 4 ; so that the last year of the seventeenth, eighteenth, and nineteenth centuries do not count as leap-years. This alteration of the calendar has approached so near the truth, as to vary but one day in three thousand years ; and in honor of the pope under whose influence it was established, it is called the *Gregorian* calendar. It was not adopted in England until 1752, when the 3rd of September was reckoned the 14th ; the Julian calendar being at that time wrong eleven days. The Russians still adhere to this calendar, which is commonly known as the *Old Style*, while the improved method of reckoning is denominated the *New Style*. It is owing to this that you will frequently observe dates with two figures, when reference is made to some period near the time of the alteration ; in this manner: Jan.  $\frac{15}{26}$ , 1757.

Both the length of the year and the epoch of its commencement have varied among different nations. The year of the early Romans contained but ten months, comprising in all about 304 days ; the Egyptian year contained 365 days, and that of the ancient Greeks was reckoned of different lengths at various periods of their history. The Chaldeans and Egyptians commenced their year at the autumnal equinox ; the Jews dated their civil year from the same epoch, but commenced their ecclesiastical year in the spring. Certain of the states of Greece began their

year in the summer; others in the autumn. The Roman year began at one time in March, but afterwards it was altered to January. The year of the Church of Rome is fixed to commence on the Sunday which precedes the full moon of the spring equinox. In England, the year commenced in March until 1752, when the alteration of style took place, and when the new year was declared by authority to begin on the 1st of January. It is owing to this circumstance that the period intervening between January 1st and March 25th used to be represented thus: 1753-4, or 175 $\frac{1}{4}$ . These are facts which it is worth while that the young printer should bear carefully in mind.

### 3. *The Week.*

The division thus named has much varied with the epochs of nations. The first Greeks divided their months into three quarters, of ten days each; the Chinese of the north have a week of fifteen days; and the Mexicans had one of thirteen. The most general division is that of the Jews, who divided their months into periods of seven days. This division was adopted by the Chaldees and the greater part of the Oriental nations; but it was not adopted in the West until after the establishment of the Christian religion, in the reign of the emperor Theodosius.

### 4. *The Month.*

This division of time is probably due to the revolution of the moon, each revolution occupying about twentynine days; but the difficulty of adjusting the lunar month to the annual period of the earth's progress round the sun has given rise to other divisions, comprised under the same name. The only one of these which need be noticed here, is the civil or political month,—a portion of time determined by the custom of nations.

There are reckoned twelve of these months in the year by almost all the nations of Europe; a number which was first adopted in the time of Julius Cæsar. Each of his



months was composed alternately of thirty and thirtyone days; but this arrangement was modified by the emperor Augustus, whose name was given to the month before called *Sextilis*; and to render it equal with the rest, he raised the number of its days from thirty to thirtyone, bringing one from February, which afterwards had but twenty-eight, except in Bissextile.

In the time of the early Romans the year consisted but of ten months, beginning in the spring; the last of the months being named December, because the *tenth* (*decimus*) from the spring (*à vere*). Hence *Decemver* or *December*. So, in like manner, November (the ninth), October (the eighth), and September (the seventh), (*à vere*). Numa added January and February; but we cannot place much reliance upon this early period of Roman history.

I subjoin an account of the origin of the names of the rest of the months, which will perhaps prove interesting to some of my readers:—

*January* is said to be derived from *Janus*, a divinity who presided over the commencement of all undertakings.

*February*, from *februo*, ‘I purify;’ because in that month funeral lustrations were performed at Rome.

*March*, from *Mars*, the god of war, because campaigns were generally entered upon in this month.

*April*, perhaps from *aperire*, ‘to open,’ in allusion to the budding of vegetation.

*May*, from *Maia*, the mother of Mercury, to whom sacrifices were offered on the first day.

*June*, according to some, from *Junius*, *Juno*, or *Junioris*.

*July*, as before stated, was named in honor of Julius Cæsar; previously called *Quintus*.

*August* from *Augustus*: otherwise *Sextilis*.

The various months of the year, according to the systems of the principal nations of the earth, will be seen at a glance in the accompanying table; but it must be remembered, as has been before said, that they do not all commence at the same time.



# THE MONTHS OF THE YEAR OF DIFFERENT NATIONS.

JULIAN.		EGYPTIAN.		PERSIAN.		ATTIC GREEK.		JEWISH.		ARABIC.	
Months.	Days.	Months.	Days.	Months.	Days.	Months.	Days.	Months.	Days.	Months.	Days.
January .....	31	Thoth .....	30	Fervardin.....	30	Εκατομβαιών ...	29	Tishri .....	30	Muharram ...	30
February ....	28	Paophi .....	30	Ardababesht	30	Μεταγειρτιών...	30	Marheshvan...	29	Saphar .....	29
March.....	31	Athyr .....	30	Chordad .....	30	Βοηδρομιών ...	29	Casleu .....	30	Rabia prior ...	30
April .....	30	Choiac .....	30	Tyr .....	30	Μαιμακτηριών	30	Tebet .....	29	Rabia post.....	29
May .....	31	Tybi .....	30	Mordad.....	30	Πυανεσιών .....	29	Shebat .....	30	Jomada prior	30
June .....	30	Mecheir .....	30	Sharivar .....	30	Ποσειδεών .....	30	Adar.....	29	Jomada post...	29
July .....	31	Phamenoth ...	30	Meher .....	30	Γαμηλιών .....	29	Nisan .....	30	Rajab .....	30
August .....	31	Pharmuthi ...	30	Aban.....	30	Ανθεστηριών ...	30	Viar .....	29	Shaaban .....	29
September...	30	Pachon .....	30	Adar .....	30	Ελαφησιών...	29	Sivan.....	30	Ramadan .....	30
October .....	31	Pauni .....	30	Di .....	30	Μουνυχιών.....	30	Tamuz .....	29	Shawall.....	29
November ...	30	Epiphi .....	30	Beheman .....	30	Θαργηλιών.....	29	Ab.....	30	Dulkaadah ...	30
December ...	31	Mesori .....	30	Esphandarmod	30	Σκιροφοριών ...	30	Elul .....	29	Dulheggia.....	29
		Additional ...	5	Additional ...	5						

At the period of the French revolution, the Christian calendar was replaced by the republican. The era of this new date was the 22nd of September, 1792, the epoch of the foundation of the Republic. It contained twelve months of thirty days each: the five complementary days received the name of *sans-culottides*. These months were named—

Autumnal Months.	Winter Months.	Spring Months.	Summer Months.
Vendémiaire	Nivôse	Germinal	Messidor
Brumaire	Pluviôse	Floréal	Thermidor
Frimaire	Ventôse	Prairial	Fructidor

This method of computation lasted till after the establishment of the Empire: it was discontinued in 1805.

### 5. *Cycles.*

The cycle of the sun is composed of twentyeight years; at the end of which the date of the month falls on the same day of the week, and the sun finds himself in the same sign, and the same degree of the ecliptic, in which he was at the commencement.

The cycle of the moon is a period of nineteen years; at the end of which, the moon and the sun return very nearly to the same position which they occupied in the heavens at the commencement of the period.

### 6. *Epochs or Eras.*

The most remote epoch as regards man, as well as the most remarkable, is that of the establishment of the present order of nature, commonly called the *Creation*. This event is supposed to have taken place 4004 years before the birth of Jesus Christ.

The latter event forms the epoch of *Christian* nations, and was adopted about six hundred years after Christ; but is mostly thought to have been dated back four years too much.

The Greeks reckoned by *Olympiads*, or periods of four years. The first commenced 775 years before the Christian epoch. The Romans dated from the foundation of their city, a period not well ascertained, but reckoned at 753 years before the birth of Christ.

The Mahometan era dates from the journey of Mahomet to Medina, A.D. 622.

## II.—MATHEMATICAL AND ALGEBRAICAL SIGNS.

The signs commonly used in these sciences are,—

+ *Plus*, the sign of addition; meaning, that the quantities between which it is placed are to be added together; thus,  $2 + 4$  signifies that 2 is to be added to 4. In algebra it represents real existence, and is called an affirmative or positive sign.

— *Minus*, the sign of subtraction, denotes that the latter quantity is to be taken from the former; as  $4 - 2$  means that 2 is to be subtracted from 4. This sign algebraically represents a negative existence; or a quantity less than any positive number; or perhaps, more strictly speaking, a number of a contrary nature to that to which it is opposed.

∞ *Differentia*, signifies the *difference* of the quantities between which it is placed. By Wolfius, Leibnitz, and others, it is used for the mark of similitude.

± *Plus* or *minus*, signifies the sum or difference of two quantities.

× *into* or *with*, the sign of multiplication, denotes that the quantities on each side of it are to be multiplied together; as,  $4 \times 8$ ; read 4 *into* 8, or 4 *with* 8, or 4 *multiplied by* 8. But in algebra this sign is frequently omitted, and the two quantities are joined together. Thus,  $bd$  signifies that  $b$  is to be multiplied by  $d$ ; that is, the quantities represented by those letters.

*Note.*—The German mathematicians introduced a *dot* as the sign of multiplication,—thus,  $3 \cdot 6$  (*i.e.*  $3 \times 6$ ),—the wrong

placing of which has led to much confusion in some English-printed scientific books.\*

$\div$  by, the sign of division: thus,  $10 \div 2$  denotes that 10 is to be divided by 2; and  $a \div b$  denotes that the quantity represented by  $a$  is to be divided by the quantity represented by  $b$ .

\* The error arises from the fact that a *dot* is also regarded as the mark for decimals; so that the only way, sometimes, of knowing which is meant, is by the position of this symbol. It is necessary, therefore, that this position should be accurately determined and strictly acted upon, in order to secure uniformity of application. A recent writer on arithmetic says, when speaking on this subject: "In writing decimals, you must be careful to put the decimal point against the *upper* part of the figures, not against the lower. When figures are separated by a point even with the lower part of the figures, the *multiplication* of the figures separated is understood, the point in that position standing in the place of the sign  $\times$ : thus, 3.7 is the same as  $3 \times 7$ , while 3·7 is 3 and 7 *tenths*; or, as it is usually read, 3 *decimal* 7, or 3 point 7."

To me this appears entirely erroneous. The point, as remarked in the text, was introduced in place of the  $\times$ , by the German mathematicians, during the last century; but as a mark for decimals it was in use long before then; and in all the old works I have consulted, I uniformly find it ranging with the *bottom* of the figure when used in that capacity. Why, then, should we alter this well-settled system and adopt a new one, entirely uncalled for? The best plan would be to place the dot, when used as a multiple, in the same position as the symbol it has in some measure displaced. Therefore I think it ought to be cast *stronger* than an ordinary full-point (on an *en* quadrat at least), and be placed midway of the letter. It would then occupy the position of the other symbols, and there would be no danger of confounding it with the decimal point, which should certainly be maintained in its old position, as, I observe, is now done in the *Athenæum* and some other respectable journals. The following will illustrate my meaning:— $2.5 + 3.6 \cdot 5.1 = 31.11$ .

The decimal point has also lately been applied to another purpose; namely, to part hours and minutes: thus, 12.30; meaning half-past twelve; but it would be much better to contrive a distinct symbol for this object, something similar to this, 12,30, which would obviate all confusion; or the figures might be separated by an *en* quadrat: 12 30; which is best of all.

Wolffius (with the genuine German love of mystification) makes the sign of division two dots; thus,  $12 : 4$ ; but in this he has not been followed. The division of one quantity by another is frequently denoted by placing the dividend over the divisor, with a line between them: thus,  $\frac{a}{b}$  signifies that  $a$  is to be divided by  $b$ .

$=$  equal to, the sign of equality. Descartes and some others use the mark  $\infty$ .

Points are used to denote proportion: thus,  $a : b :: x : y$  signifies that  $a$  bears the same proportion to  $b$  that  $x$  does to  $y$ ; and in reading it we say,  $a$  is to  $b$  so is  $x$  to  $y$ .

$\otimes$  involution, denotes that the quantity is to be multiplied by itself; as,  $4 \otimes 4 = 64$ .

$>$ ,  $\sqsupset$ , or  $\supsetneq$ , is a sign of *majority*; thus,  $a > b$  denotes that  $a$ , or its equivalent quantity, is greater than  $b$ .

$<$ ,  $\sqsubset$ , or  $\subsetneq$ , marks *minority*, or that the first quantity is less than the second.

$\infty$  the sign of *infinity*, signifies that the quantity to which it refers is of unlimited value.

$\sqrt{\phantom{x}}$  evolution, the radical sign, or *irrationality*, signifies that the quantity which it precedes is to be extracted, according to the index of the power which accompanies it. Thus  $\sqrt{\phantom{x}}$  denotes the extraction of the square root;  $\sqrt[3]{\phantom{x}}$  the extraction of the third or cube root;  $\sqrt[4]{\phantom{x}}$  that of the fourth root;  $\sqrt[n]{\phantom{x}}$  that of the  $n$ th root, whatever  $n$  may represent; and so of any other. But the roots of quantities are more commonly represented by *fractions* placed a little above the quantities, to the right hand. Thus  $a^{\frac{1}{2}}$  means the same as  $\sqrt{a}$  or  $\sqrt[2]{a}$ ;  $a^{\frac{1}{3}}$ , the same as  $\sqrt[3]{a}$ , &c. The numbers  $\frac{1}{3}$ ,  $\frac{1}{4}$ , &c., are called *indices*.

The *powers* of quantities are represented by *whole numbers*, placed in the same manner as the fractions are which represent the roots. Thus,  $a^2$  denotes the *square* of  $a$ ;  $a^3$ , the *cube* of  $a$ ; &c. Those numbers are also called *indices*.

— a *vinculum*, and  $\{ \phantom{x} \}$  brace or parenthesis } are used to collect several quantities into one. Thus,  $\overline{a+b} \cdot \overline{a-b}$ , or  $\{a+b\} \cdot \{a-b\}$ , denote that  $a$  and  $b$ , taken as one quantity, is to be multiplied by  $a-b$ , taken as another quantity.



*Note.*—All the letters which constitute but one factor, or represent but one quantity or object, ought to be placed close together, as figures are, however many in number : thus,  $2ab \cdot 3cd = 5y$  ; or, the line ABC is twice the length of the line CDE ; and so on : but not separated in this manner,  $2 a b \cdot 3 c d$ .

□ *Quadrat*, or regular quadrangle. Thus,  $\square AB = \square BC$  means that the quadrangle upon the line AB is equal to the quadrangle upon the line CD.

△ *Triangle* ; as,  $\triangle ABC = \triangle ADC$ .

∠ *Angle* ; as  $\angle ABC = \angle ADC$ . The middle letter always denotes the angular point.

⊥ *Perpendicular* ; as  $AB \perp BC$  ; meaning that the line represented by the letters AB is perpendicular to that represented by BC.

▭ *Rectangled Parallelogram*, or the product of two lines.

|| *Parallelism*.

≡ *Equiangular* or similar.

⊥ *Equilateral*.

∟ *Right Angle*.

÷ The mark of *Geometrical proportion continued*, implies that the ratio is still carried on without interruption ; as, 2, 4, 8, 16, 32, ÷ signifies that these numbers are in the same uninterrupted proportion.

— : *Difference* or *excess*.

Q or q, a *Square*.

C or c, a *Cube*.

QQ, the *ratio* of a square number to a square number.

### III.—BOTANICAL AND MEDICAL SIGNS.

In Botanical works,—

- ⊙ Denotes annual plants, which bear but once.
- ① A plant bearing single fruit once a year. The plant may continue one or more years.
- ② A biennial monocarpian. It flowers in the second year, and afterwards dies.
- ⊙ A plant which only bears after several years, and then dies.

- Z' A plant whose root continues vital, and produces a stem every year.  
 3 A plant whose root persists, and bears fruit several times.  
 3 A small bush.  
 3 A bush.  
 5 A small tree.  
 3 A tree of more than twentyfive feet high.  
 U A climbing plant.  
 C A plant climbing to the right.  
 7 A plant climbing to the left.  
 Δ An evergreen.  
 ♂ Male plant.  
 ♀ Female plant.  
 ♀ Hermaphrodite.  
 I, II, III, IV, &c., denote the months of flowering. Thus, IV—VI signifies that the plant flowers from April to June. Words compounded of an organ and an absolute number, are often written with the number in figures: thus, 10-*fidus*, 10-*petalus*, for *decemfidus*, *decapetalus*.  
 ∞ Denotes an indefinite number. Thus, *petala* ∞, for *petala plurima*; *stamina* ∞, for *stamina plurima*, &c.  
 ? Expresses uncertainty as to a name, &c.  
 ! Denotes certitude.  
 + After a word denotes that the object is not well known.  
 \* After a synonyme, indicates that in the author cited there is a description made after nature.

The symbols of common use in Medicine:—

R stands for *Recipe*, 'take.'

ā or āā is a contraction of the Greek distributive preposition *ἀνὰ*, and means 'equal parts of each.'

Ss or *B semis*, 'half.'

lb \* *libra*, 'a pound,' in apothecaries' weight = 12 ounces.

3 or oz. † an ounce = 8 drachms.

\* This sign should never have an *s* after it; for the plural of *libra* is *libræ*. *lbs.* is quite as ridiculous as *£s. ozs. ds.* would be.

† A contraction of the Spanish *onza*.

℥ a drachm = 3 scruples.

℥ a scruple = 20 grains.

gr. a grain. There are 5,760 grains in a pound.

j stands for one, ij for two, iij for three, and so on.

P. *pugillum* or *particula*; that is, such a quantity of flowers, seeds, or the like, as may be taken up between the thumb and the two forefingers. It is accounted the eighth part of a maniple.

M. *manipulum*, 'a handful,' or as much as can be grasped by the hand at once.

P. *æq. partes æquales*, or equal parts.

Cong. *congius*, 'a gallon.'

Cochl. *cochleare*, 'a spoonful;' that is, half an ounce of syrup, but only three drachms of distilled water.

f. m. *fiat mixtura*, let a mixture be made.

q. s. *quantum sufficit*, or as much as is sufficient.

q. p. *quantum placet*, or as much as you please; or, q. l. *quantum libet*.

s. a. *secundum artem*, or according to art.

---

## CHAPTER X.

ABBREVIATIONS, AND LISTS OF LATIN, FRENCH,  
AND ITALIAN PHRASES, ETC.

## I.—ABBREVIATIONS OF BOOKS OF SCRIPTURE.

Gen. ....	Genesis	Mic. ....	Micah
Exod. ....	Exodus	Nah. ....	Nahum
Lev. ....	Leviticus	Hab. ....	Habakkuk
Num. ....	Numbers	Zeph. ....	Zephaniah
Deut. ....	Deuteronomy	Hag. ....	Haggai
Josh. ....	Joshua	Zeck. ....	Zechariah
Judg. ....	Judges	Mal. ....	Malachi
Sam. ....	Samuel	Esd. ....	Esdra
Chron. ....	Chronicles	Tob. ....	Tobit
Neh. ....	Nehemiah	Jud. ....	Judith
Esth. ....	Esther	Wisd. ....	Wisdom
Psa. ....	Psalms	Eccles. ....	Ecclesiasticus
Prov. ....	Proverbs	Bar. ....	Baruch
Eccl. ....	Ecclesiastes	Sus. ....	Susannah
S. or Song		Man. ....	Manasses
of Sol. ....	Song of Solomon	Macc. ....	Maccabees
Isa. ....	Isaiah	Matt. ....	Matthew
Jer. ....	Jeremiah	Jo. ....	John
Lam. ....	Lamentations	Rom. ....	Epistle to Romans
Ezek. ....	Ezekiel	Cor. ....	Corinthians
Dan. ....	Daniel	Gal. ....	Galatians
Hos. ....	Hosea	Eph. ....	Ephesians
Obad. ....	Obadiah	Phil. ....	Philippians

Col. ....Colossians	Heb. ....Hebrews
Thess. ....Thessalonians	Pet. ....Peter
Tim. ....Timothy	Jas. ....James
Tit. ....Titus	Rev. ....Revelation
Philem.....Philemon	Apoc. ....Apocalypse

Books not included in this list are better in full.

## II.—ABBREVIATED NAMES OF MONTHS.

Jan. ....January	Apr. ....April	Oct. ....October
Feb. ....February	Aug. ....August	Nov. ....November
Mar. ....March	Sept. ....September	Dec. ....December

These abbreviations should have place only when they stand in connection with the *day* of an occurrence ; as, 'The first telegraphic message betwixt England and America was a communication from the Queen to the President, dated Aug. 7, 1858.' In other cases they should be in full ; as, 'The Atlantic cable was laid down in the month of July, 1858.'

## III.—ABBREVIATIONS OF TITLES, OFFICES, PROFESSIONS, INSTITUTIONS, ETC.

A.A.S. ....	<i>Academiæ Americanæ Socius</i> , Fellow of the American Society
A.B. ....	<i>Artium Baccalaureus</i> , Bachelor of Arts
Admr. ....	Administrator
Admx. ....	Administratrix
A.M. ....	<i>Artium Magister</i> , Master of Arts
A.P.G. ....	Professor of Astronomy in Gresham College
Archb. or Abp....	Archbishop
Assist. Sec. ....	Assistant Secretary
Atty.-Gen.....	Attorney-General
B.A. ....	Bachelor of Arts
Bart. ....	Baronet
B.C.L. ....	Bachelor of Civil Law



B.D. ....	<i>Baccalaureus Divinitatis</i> , Bachelor of Divinity
B.L. ....	<i>Baccalaureus Legum</i> , Bachelor of Laws
B.M. ....	<i>Baccalaureus Medicinæ</i> , Bachelor of Medicine
Bp. ....	Bishop
B.R. ....	<i>Banco Regis</i> (or <i>Reginæ</i> ) King's (or Queen's) Bench
Brit. Mus. ....	British Museum
Bro. ....	Brother. Bros. Brothers
B.V. ....	<i>Beata Virgo</i> , the Blessed Virgin
Capt. ....	Captain
C.B. ....	Companion of the Bath
C.C. ....	Caius College
C.C. ....	County Court
C.C.C. ....	Corpus Christi College
C.C.P. ....	Court of Common Pleas
Cl. Dom. Com. ...	Clerk of the House of Commons
Co. ....	Company
Col. ....	Colonel
Coll. ....	College
Com. ....	Commodore; Commissioner; Committee; Com- mander
Cor. Sec. ....	Corresponding Secretary
C.P. ....	Court of Probate
C.P.S. ....	<i>Custos Privati Sigilli</i> , Keeper of the Privy Seal
C.R. ....	<i>Custos Rotulorum</i> , Keeper of the Rolls
Cr. ....	Creditor
C.S. ....	Court of Sessions
C.S. ....	<i>Custos Sigilli</i> , Keeper of the Seal
D.C.L. ....	Doctor of the Civil Law
D.D. ....	<i>Divinitatis Doctor</i> , Doctor of Divinity
Dea. ....	Deacon
Dep. ....	Deputy
D.F. ....	Dean of Faculty (Scotland)
Dft. ....	Defendant
D.P. ....	Doctor of Philosophy
Dr. ....	Doctor; Debtor
Ed. ....	Editor. Eds. Editors
E.I.M. Coll. ....	East-India Military College
Esq. ....	Esquire. Esqs. Esquires

Exec. or Exr.	...Executor
Execx.	.....Executrix
F.A.S.	..... <i>Fraternitatis Antiquariorum Socius</i> , Fellow of the Society of Antiquaries
F.D.	..... <i>Fidei Defensor</i> , Defender of the Faith
F.E.S.	.....Fellow of the Entomological Society
F.G.S.	.....Fellow of the Geological Society
F.H.S.	.....Fellow of the Horticultural Society
F.L.S.	..... <i>Fraternitatis Linneanæ Socius</i> , Fellow of the Linnean Society
F.R.S.	..... <i>Fraternitatis Regiæ Socius</i> , Fellow of the Royal Society
F.R.S. & AS.	..... <i>Fraternitatis Regiæ Socius et Associatus</i> , Fellow and Associate of the Royal Society
F.R.S.E.	.....Fellow of the Royal Society, Edinburgh
F.R.S.L.	.....Fellow of the Royal Society, London
F.S.A.	.....Fellow of the Society of Arts
G.C.B.	.....Grand Cross of the Bath
G.C.H.	.....Grand Cross of the Royal Hanoverian Guelphic Order
Gen.	.....General
Gent.	.....Gentleman
Gov.	.....Governor
G.R.	..... <i>Georgius</i> (or <i>Gulielmus</i> ) <i>Rex</i> , King George (or William)
H.B.M.	.....His or Her Britannic Majesty
H.E.I.C.	.....Honorable East-India Company
H.M.	.....His or Her Majesty
H.M.S.	.....His or Her Majesty's Ship or Service
H.R.H.	.....His or Her Royal Highness
Hon.	.....Honorable
Hon. Mem.	.....Honorable Member
Hon. Sec.	.....Honorary Secretary
H.P.	.....Half-pay
I.H.S.	..... <i>Jesus Hominum Salvator</i> , Jesus the Saviour of Men
J.D.	..... <i>Jurum Doctor</i> , Doctor of Laws
J.P.	.....Justice of the Peace
Just.	.....Justice

J.V.D. or J.U.D...*Juris utriusque Doctor*, Doctor of both Laws  
(of the Canon and the Civil Law)

K.B. ....Knight of the Bath

K.B. ....King's Bench

K.C. ....King's Counsel

K.C.B. ....Knight Commander of the Bath

K.G. ....Knight of the Garter

K.M. ....Knight of Malta

Knt. or Kt. ....Knight

K.P. ....Knight of St. Patrick

K.T. ....Knight of the Thistle

L.C.J.....Lord Chief Justice

L.C.P.....Licentiate of the College of Preceptors

L.D. ....Lady Day

Ld. ....Lord. Ldp. Lordship

Lieut.....Lieutenant

Lieut.-Gov. ....Lieutenant-Governor

LL.B.....*Legum Baccalaureus*, Bachelor of Laws

LL.D.....*Legum Doctor*, Doctor of Laws (the Canon and  
the Civil Law)

M. ....Monsieur, Sir

M.A. ....Master of Arts

Maj. ....Major

Maj.-Gen. ....Major-General

M.B. ....*Musicæ Baccalaureus*, Bachelor of Music

M.C. ....Member of Congress

M.D. ....*Medicinæ Doctor*, Doctor of Medicine

Messrs. ....Messieurs, Gentlemen

MM. ....*Messieurs*

Mons. or M. ....*Monsieur*, Sir

Mde. ....*Madame*, Madam

Mdle.....*Mademoiselle*, Miss

M.P. ....Member of Parliament

Mr. ....Mister

Mrs. ....Mistress

M.R.A.S. ....Member of the Royal Asiatic Society

M.R.C.S. ....Member of the Royal College of Surgeons

M.R.I.A.....Member of the Royal Irish Academy

Mus. D. ....Doctor of Music

Ph. D. ....*Philosophiæ Doctor*, Doctor of Philosophy

Plff. ....	Plaintiff
P.M. ....	Postmaster
P.M.G. ....	Postmaster-General
P.M.G. ....	Professor of Music at Gresham College
P.O. ....	Post-office
Pres. ....	President
Prof. ....	Professor
P.R.S.....	President of the Royal Society
P.S. ....	Privy Seal
P. Th. G. ....	Professor of Divinity at Gresham College
Q. ....	Queen
Q.B. ....	Queen's Bench
Q.C. ....	Queen's Counsel ; Queen's College
R. ....	<i>Rex, Regina</i> , King, Queen
R.A. ....	Royal Academician
R.A. ....	Royal Artillery
R.E. ....	Royal Engineers
Rec. Sec. ....	Recording Secretary
Rect. ....	Rector
Reg. ....	Register
Rep. ....	Representative
Rev. ....	Reverend
R.M. ....	Royal Marines
R.N. ....	Royal Navy
R.S.S.....	<i>Regiæ Societatis Socius</i> , or <i>Regalis Societatis Socius</i> , Fellow of the Royal Society
Rt. Hon. ....	Right Honorable
Rt. Rev.....	Right Reverend
Rt. Wpful.....	Right Worshipful
S.A.S.....	<i>Societatis Antiquariorum Socius</i> , Fellow of the Society of Antiquaries
Sec. ....	Secretary
Sen. ....	Senate, Senator
Serj. ....	Serjeant
S.J.C.....	Supreme Judicial Court
St. ....	Saint ; SS. Saints
S.T.D. ....	<i>Sanctæ Theologiæ Doctor</i> , Doctor of Divinity
S.T.P. ....	<i>Sanctæ Theologiæ Professor</i> , Professor of Divinity

Tr. Br. Mus. ....	Trustees of the British Museum
Treas.....	Treasurer
Typ. ....	Typographer
U.E.I.C. ....	United East-India Company
U.J.C. ....	<i>Utriusque Juris Doctor</i> , Doctor of both Laws
U.S.A. ....	United States Army
U.S.M. ....	United States Mail
U.S.N. ....	United States Navy
V. Pres. or V.P....	Vice-President
V.R. ....	<i>Victoria Regina</i> , Queen Victoria
W.S. ....	Writer of the Signet

#### IV.—MISCELLANEOUS ABBREVIATIONS.

a. ....	acre or acres	the building of the
abl. ....	ablative case	city (Rome)
A.C. ....	<i>ante Christum</i> , be fore Christ	Auth.Ver. Authorized Version
A.Æ.C. ..	<i>anno æræ Christianæ</i> , in the year of the Christian era	b. ....book or books
acc. ....	accusative case	B.C. ....before Christ
acct. ....	account	br. ....brig
A.D. ....	<i>anno Domini</i> , in the year of our Lord	bu. ....bushel or bushels
adj. ....	adjective	Cal. .... <i>Calendæ</i> , the Calends
ad lib. ....	<i>ad libitum</i> , at pleasure	cap. ....capital ; caps. capi- tals
æt. ....	<i>ætatis</i> , of age, aged	cap. or c. <i>caput</i> , chapter
A.M. ....	<i>ante meridiem</i> , before noon	cf. .... <i>confer</i> , compare
A.M. ....	<i>anno mundi</i> , in the year of the world	ch. ....chaldron or chaldrons
Amer. ....	American	chap. c. or
anon. ....	anonymous	ch. ....chapter
Ans. or A. answer		co. ....county or company
art. ....	article	Com.Ver. Common Version
A.U.C. ..	<i>ab urbe conditâ</i> , or <i>anno urbis conditæ</i> , in the year after	comp. ....compare
		conj. ....conjunction
		ct. c. ....cent ; cts. cents
		cwt. ....hundredweight
		d. ....day or days
		d. .. <i>denarius</i> , a penny ; <i>denarii</i> , pence
		dat. ....dative case



D.D.D. . . . (used in dedications), <i>dat, dicat, dedicat,</i> he gives, he de- votes, he dedicates	fol. fo. or f. . . . . folio, folios
deg. . . . . degree or degrees	fur. . . . . furlong or furlongs
do. ditto . . the same	gal. . . . . gallon ; gals. gallons
doll. . . . . dollar ; dolls. dollars	gen. . . . . genitive case
D.O.M. . . . <i>Deo optimo maximo,</i> to God who is all- powerful	gr. . . . . grain or grains
doz. . . . . dozen or dozens	guin. or G. guinea, guineas
dr. . . . . drachm or drachms	h. or hr. . . hour, hours
12mo . . . . <i>duodecimo</i> (a sheet of twenty-four pages)	h. e. . . . . <i>hoc est</i> , that is
D.V. . . . . <i>Deo volente</i> , God will- ing	hhd. . . . . hogshead or hogs- heads
dwt. . . . . pennyweight	hund. . . . . hundred or hundreds
E. . . . . east	ibid. or ib. <i>ibidem</i> , in the same place
edit. or ed. edition	id. . . . . <i>idem</i> , the same (per- son or thing)
E.E. . . . . English ell or ells	i. e. . . . . <i>id est</i> , that is
E. Fl. . . . . ell or ells Flemish	in. . . . . inch or inches
E. Fr. . . . . ell or ells French	incog. . . . <i>incognito</i> , unknown
E. S. . . . . ell or ells Scotch	in lim. . . . <i>in limine</i> , at the out- set
e. g. or ex. g. . . <i>exempli gratiâ</i> , for example	in loc. . . . . <i>in loco</i> , on the passage
ep. . . . . epistle	inst. . . . . instant, of this month
et al. . . . . <i>et alibi</i> , and else- where ; <i>et alii</i> , &c., and others	int. . . . . interest
ex. . . . . example	i. q. . . . . <i>idem quod</i> , the same which
Fahr. . . . . Fahrenheit	jun. or jr. junior
fath. . . . . fathom or fathoms	l. . . . . line
fcap. . . . . foolscap	lat. . . . . latitude
fig. . . . . figure or figures	lb. . . . . pound or pounds (in weight)
fir. . . . . firkin or firkins	l. c. . . . . <i>loco citato</i> , in the passage cited
f. m. . . . . <i>fiat mixtura</i> , let a mixture be made	leag. lea. or l. . . . . league, leagues
ft. . . . . foot, feet	lib. or l. . . . <i>liber</i> , book
	liv. . . . . <i>livre</i> , book
	long. . . . . longitude
	LXX. . . . . Septuagint (Version)

L. S. ....	<i>locus sigilli</i> , place of the seal	8vo .....	<i>octavo</i> (a sheet of sixteen pages)
m. ....	mile or miles	p. ....	pole or poles
M. ....	<i>meridies</i> , meridian, noon	p. ....	page; pp. pages
Mag. ....	magazine	par. ....	paragraph
mem. ....	<i>memento</i> , remember	per ann. ..	<i>per annum</i> , by the year
mo. ....	month; mos. months	per cent. ..	<i>per centum</i> , by the hundred
MS. ....	<i>manuscriptum</i> , manuscript	P.M. ....	<i>post meridiem</i> , after-noon
M.S. ....	<i>memoriae sacrum</i> , sacred to the memory	pop. ....	population
MSS. ....	<i>manuscripta</i> , manuscripts	P.P.D. ....	<i>propria pecuniâ dedicavit</i> , with his own money he dedicated it
N. ....	north	prep. ....	preposition
n. ....	note or notes	prob. ....	problem
N.B. ....	<i>nota bene</i> , mark well	prop. ....	proposition
N.B. ....	North Britain (Scotland)	pro tem. ..	<i>pro tempore</i> , for the time being
nem. con. ..	<i>nemine contradicente</i> , nobody opposing	prox. ....	<i>proximo</i> , next (month)
nem. diss. ..	<i>nemine dissente</i> , unanimously	P.S. ....	<i>post scriptum</i> , post-script
nl. ....	nail; nls. nails	pt. ....	pint; pts. pints
Nº, No. ....	<i>numero</i> , in number; number	pun. ....	puncheon or puncheons
nom. ....	nominative case	Q. or Ques. ..	question
Nos. ....	numbers	q. ....	<i>quadrans</i> , farthing
N.S. ....	New Style		<i>quadrantes</i> , farthings
N.T. or	New Testament	q. d. ....	<i>quasi dictum</i> , as if said
obedt. ..	obedient	Q.E.D. ....	<i>quod erat demonstrandum</i> , which was to be proved
obj. ....	objection, objective	Q.E.F. ....	<i>quod erat faciendum</i> , which was to be done
Olym. ....	Olympiad		
O.S. ....	Old Style		
O.T. or	Old Testament		
oz. ....	ounce or ounces		

qr. ....quarter; qrs. quarters	ster. ....sterling
qt. ....quart; qts. quarts	t. ....ton or tons
4to .... <i>quarto</i> (a sheet of eight pages)	Text. rec. <i>Textus receptus</i> , the Received Text
Qy. ....query	theor. ....theorem
r. ....rood or roods; rod or rods	tier. ....tierce or tierces
Recd. ....received	T. O. ....turn over
Rom. ....Roman	tom. or t. <i>tomus</i> , tome, volume
S. ....south	trans. ....translation, translator
s. or sec. ....second, seconds	tr. ....transpose
s. .... <i>solidus</i> , shilling; <i>solidi</i> , shillings	ult. .... <i>ultimo</i> , in the last (month)
sc. ....scruple or scruples	U. S. ....United States
s. caps. ....small capitals	v. or vid. <i>vide</i> , see, refer to
schr. ....schooner	v. .... <i>versus</i> , against
S. D. .... <i>salutem dicit</i> , he sends his respects	ver. verse; vv. verses
scil. or sc. <i>scilicet</i> , namely	v. g. .... <i>verbi gratiâ</i> , for example
sect. ....section; secs. or ss. sections	viz. .... <i>videlicet</i> , namely, to wit
sen. ....senior	voc. ....vocative case
sol. ....solution	vol. ....volume; vols. volumes
S. P. .... <i>salutem precatur</i> , he prays for his prosperity	vv. ll. .... <i>variæ lectiones</i> , different readings
S. P. D. .... <i>salutem plurimam dicit</i> , he wishes much health, or sends his best respects	W. ....west
S. P. Q. R. .... <i>Senatus populusque Romanus</i> , the senate and people of Rome	wk. week; wks. weeks
sq. m. ....square mile or miles	wt. ....weight
sq. or seq. <i>sequente</i> ; sqq. <i>sequentibus</i> , in the (places) following	Xmas. ....Christmas
	Xn. ....Christian
	Xnty. ....Christianity
	Xt. ....Christ
	y, the; yn, then
	ys, this; yt, that
	yr. year; yrs. years
	&c. or etc. <i>et cæteri</i> , <i>et cætera</i> , and the others

## V.—SOME FRENCH ABBREVIATIONS.

Bon .....	Baron	N.S.J.C.....	Notre-Seigneur Jésus-Christ
Ch <sup>er</sup> .....	Chevalier	S.E. ....	Son Excellence
Compie, C <sup>e</sup> .....	Compagnie	S.Em.....	Son Eminence
CP.....	Constantinople	S.G. ....	Sa Grâce
C <sup>e</sup> .....	Comte	S.H. ....	Sa Hautesse (l'empereur de Turquie)
D <sup>r</sup> .....	Docteur	S.M. ....	Sa Majesté
D M. ....	Docteur-Médecin	S.M.B. ....	Sa Majesté Britannique
D.M.P. ....	Docteur-Médecin Praticien	S.M.C. ....	Sa Majesté Catholique
LL. AA. ..	Leurs Altesses	S.M.P. ....	Sa Majesté Prussienne
LL. AA. II. ....	Leurs Altesses Impériales	S.M.T.C. ..	Sa Majesté très-Chrétienne
LL.AA.RR. ....	Leurs Altesses Royales	S.M.T.F. ..	Sa Majesté très-Fidèle
LL. EE. ....	Leurs Excellences	S.S. ....	Sa Sainteté
LL. EEm. ....	Leurs Eminences	V.E. ....	Votre Excellence
LL.HH.PP. ....	Leurs Hautes Puissances	c. ....	centime
LL.MM.....	Leurs Majestés	cent .....	centimètre
LL. MM. II. ....	Leurs Majestés Impériales	ch. ....	chant
Le R.P. ....	Le Révérend Père	chap.....	chapitre
Le S.P. ....	Le Saint Père (Le Pape)	do. ....	dito
Les SS. PP. ....	Les Saints Pères (de l'Eglise)	& etc. ....	et cætera
M <sup>is</sup> .....	Marquis	ff. ....	Digeste
M <sup>me</sup> .....	Madame	fo. ....	folio
M <sup>lle</sup> .....	Mademoiselle	fr .....	franc
M., M <sup>r</sup> ....	Monsieur	gram.....	gramme
M <sup>d</sup> .....	Marchand	gr. ....	gros
M <sup>e</sup> .....	Maître	hect. ....	hectare
M <sup>gr</sup> or Mgr. ....	Monseigneur	hectol. ....	hectolitre
Nég <sup>t</sup> .....	Négociant	kil. ....	kilogramme
N.D. ....	Notre-Dame		

lig. .... ligne	1 <sup>o</sup> , 2 <sup>o</sup> , etc. primo, secundo, &c.
Ms., Mss. Manuscrit, Manuscripts	qq. .... quelques
m. .... mètre	r <sup>o</sup> .... recto
mill. .... millimètre	sect. .... section
n <sup>o</sup> . .... numero	v. .... vers
pag. .... page	vers. .... verset
p. .... pied	v <sup>o</sup> .... verso
pc. .... pouce	vg. .... village
1 <sup>er</sup> , 2 <sup>e</sup> .. premier, deuxième	vl. .... ville
	voy. .... voyez.

## VI.—SOME GERMAN ABBREVIATIONS.

a. a. O. .... am angeführten Orte (at the place quoted)
d. h. .... das heisst (that is called)
Fr. .... Frau (lady)
Gr. .... Groschen (name of a coin)
heil. .... heilig (holy)
h. S. .... heilige Schrift (holy Scripture)
Hr., Hrn. .. Herr, Herrn (gentleman, gentlemen)
i. J. .... im Jahre (in the year)
kaiserl. .... kaiserlich (imperial)
Kap. .... Kapitel (chapter)
königl. .... königlich (kingly)
Kr. .... Kreuzer (name of a coin)
l. .... leset (read)
Maj. .... Majestat (majesty)
N. S. .... Nachschrift (postscript)
S. .... Seite (side)
s. .... siehe (see)
Sr. .... Seiner (his)
Thlr. .... Thaler (name of a coin)
z. B. .... zu Beispiel (for example)
z. E. .... zum Exempel (for example)
u. s. f. .... und so ferner (and so further)
u. s. w. .... und so weiter (and so forth)



# VII.—ABBREVIATIONS OF THE PRINCIPAL GREEK AND LATIN AUTHORS.

Æsch. ....	Æschylus	Cic. ....	Cicero
Alc. ....	Alcæus, Alcman	„ Orat. . .	Ciceronis Orationes
Amm. Marc.	Ammianus Mar-	„ de Off. Cicero de Officiis,	
	cellinus	&c.	
Anac. ....	Anacreon	Claud. ....	Claudianus
Anthol. ....	Anthologia	Col., Colum.	Columella
Antiph. ....	Antiphanes	C. Nep. ....	Cornelius Nepos
Apol. Rhod.	Apollonius Rhodius	Curt. ....	Quintus Curtius
Apollin. ....	Apollinaris	Cyr. Theod.	Cyrus Theodorus
Apul. ....	Apuleius	Damasc. Joh.	Damascenus Jo-
Arat. ....	Aratus		hannes
Arist. ....	Aristoteles	Demet. ....	Demetrius
Aristoph. ..	Aristophanes	Diog. Laert.	Diogenes Laertius
Asc. Ped. ..	Asconius Pedianus	Enn. ....	Ennius
Astramp. ..	Astrampsyclus	Erasm. ....	Erasmus
Athen. ....	Athenæus	Eurip. ....	Euripides
August. ....	Augustinus	Euseb. ....	Eusebius
Aul. Gell. ..	Aulus Gellius	Fest. Pomp.	Festus Pompeius
Aur. Vict. ..	Aurelius Victor	Flor. ....	Florus
Auson. ....	Ausonius	Front. ....	Frontinus
Bacchyl. ....	Bacchylides	Gell. ....	Aulus Gellius
Bibl. ....	Biblia	Greg. Naz. . .	Gregorius Nazian-
Bud. ....	Budæus		zensis
Cæs. ....	Julius Cæsar	Herod. ....	Herodianus
„ Comm. Julii Cæsaris Com-		Herodot. ..	Herodotus
	mentaria	Hesiod. ....	Hesiodus
Cal. Quint.	Calaber Quintus	„ Op. } Hesiodi Opera et	
Callim. ....	Callimachus	et Dies } Dies, &c.	
Calpurn. ..	Calpurnius	Hirt. ....	Hirtius
Cat. ....	Cato	Hom. ....	Homerus
Catul. ....	Catullus	„ Il. ....	Homeri Ilias
Cels. ....	Cornelius Celsus	„ Odys. Homeri Odyssea	
Chrystod. ..	Chrystodorus	Horat. ....	Horatius
Chrysost. ..	Chrysostomus	„ Ars } Horatii Ars Po-	
		Poet. } etica	

Horat. Od. . . . .	Horatii Odæ	Papin. jur. . . . .	Papinianus juris-
„ Sat. . . . .	„ Satiræ, &c.		consultus
Hort. . . . .	Hortensius	Paul. Æmyl. . . . .	Paulus Æmylius
Hygin. . . . .	Hyginus	Paus. . . . .	Pausanias
Jer. . . . .	Jeromus	Pers. . . . .	Persius
Jul. Cap. . . . .	Julius Capitolinus	Petr. . . . .	Petronius
Jul. Firm. . . . .	Julius Firmicus	Phæd. . . . .	Phædrus
Justin. . . . .	Justinus	Phil. . . . .	Philemon
Juv. . . . .	Juvenalis	Pind. . . . .	Pindarus
Lactant. . . . .	Lactantius	Plat. . . . .	Plato
Lamprid. . . . .	Lampridius	Plaut. . . . .	Plautus
Liv. . . . .	Titus Livius	Plin. . . . .	Plinius historicus
Longin. . . . .	Longinus	Plin. jun. . . . .	Plinius junior
Lucan. . . . .	Lucanus	Plut. . . . .	Plutarchus
Lucian. . . . .	Lucianus	„ Mor. . . . .	Plutarchi Moralia
Lucil. . . . .	Lucilius	„ Vit. . . . .	„ Vitæ
Macr. . . . .	Macrobius	Pomp. jur. . . . .	Pomponius juris-
Marcian. . . . .	Marcianus Capella		consultus
Marc. Mus. . . . .	Marcus Musurus	Pomp. Mel. . . . .	Pomponius Mela
Mart. . . . .	Martialis	Procop. . . . .	Procopius
Mela . . . . .	Pomponius Mela	Propert. . . . .	Propertius
Menand. . . . .	Menander	Pythag. . . . .	Pythagoras
Modest. jur. . . . .	Modestinus juris-	Quint. & Q. C. . . . .	Quintus Curtius
	consultus	Quintil. . . . .	Quintilianus
Mosc. . . . .	Moschus	„ de { . . . . .	„ de Re
Mus. . . . .	Musæus	Orat. { . . . . .	Oratoricâ, &c.
Næv. . . . .	Nævius	Sall. . . . .	Sallustius
Nic. . . . .	Nicander	Sap. . . . .	Sappho
Non. . . . .	Nonnus	Scaevol. . . . .	Scaevola juriscon-
Opp. . . . .	Oppianus		sultus
Orph. . . . .	Orphæus	Scrib. . . . .	Scribonius
Ovid. . . . .	Ovidius	Sen. . . . .	Seneca Philosophus
„ Metam. . . . .	Ovidii Metamor-	Sen. Tr. . . . .	Seneca Poeta tra-
	phoses		gicus
„ Epist. { . . . . .	„ Epistolæ	Sibyl. Orac. . . . .	Sibyllina Oracula
„ Her. { . . . . .	„ Heroicæ	Sil. Ital. . . . .	Silius Italicus
„ Trist. . . . .	„ Tristia, &c.	Simm. Rhod. . . . .	Simmius Rhodius
Pacuv. . . . .	Pacuvius	Simon. . . . .	Simonides
Pallad. . . . .	Palladius	Socrat. . . . .	Socrates

Soph. ....	Sophocles	Val. Max. ...	Valerius Maximus
Stat. ....	Statius	Varr. ....	Terentius Varro
Strab. ....	Strabo	Vel. Pat. ...	Velleius Paterculus
Suet. ....	Suetonius	Virg. ....	Virgilius
Tac. ....	Cornelius Tacitus	„ Æn. Virgilii	Æneis
Ter. ....	Terentius	„ Georg. „	Georgica
Tertul. ....	Tertullianus	„ Buc. „	Bucolica
Theoc. ....	Theocritus	Vitr. ....	Vitruvius
Theog. ....	Theognis	Vol. ....	Volusius
Thuc. ....	Thucydides	Vopisc. ....	Vopiscus
Tibul. ....	Tibullus	Xen. ...	Xenophon
Timoc. } Rhod. }	Timocreon Rhodius	„ Cyrop. Xenophontis	Cy- ropædia
Tyrt. ....	Tyrtæus	„ Anab. „	Anabasis
Ulp. jur. ...	Ulpianus juriscon- sultus	„ Memor. „	Memora- bilia, &c.
Val. Flac.	Valerius Flaccus		

# VIII. — EXPLANATION OF FRENCH, LATIN, AND ITALIAN WORDS AND PHRASES IN COMMON USE.

*F. French ; L. Latin ; I. Italian ; S. Spanish.*

*A bas* (F).—Down with.

*A fortiori* (L).—With stronger reason ; with greater force.

*A la bonne heure* (F).—Luckily ; in good time.

*A la mode* (F).—According to the fashion.

*A posteriori* (L).—From the effect ; from the latter.

*A priori* (L).—From cause to effect ; from the former.

*Ab initio* (L).—From the beginning.

*Ab urbe conditâ* (L). — From the building of the city  
(Rome).

*Absit invidia* (L). — All offence apart ; let there be no  
malice.

*Absit omen* (L).—May it not prove ominous.

*Ad arbitrium* (L).—At pleasure.

*Ad absurdum* (L).—To show the absurdity.

*Ad captandum vulgus* (L).—To catch the mob or the vulgar.

*Ad eundem* (L).—To the same point or degree.

*Ad Græcas calendas* (L). — An indefinite postponement.  
(The Greeks had no calends.)

*Ad infinitum* (L).—Without end.

*Ad interim* (L).—In the meanwhile.

*Ad libitum* (L).—At pleasure.

*Ad nauseam* (L).—To a disgusting degree.

*Ad referendum* (L).—For further consideration.

*Ad rem* (L).—To the purpose.

*Ad valorem* (L).—According to the value.

*Addendum* (L).—An addition or appendix.

*Affaire de cœur* (F).—A love affair ; an amour.

*Afflatus* (L).—Inspiration.

*Agenda* (L).—Things to be done.

*Aide-de-camp* (F).—An officer attendant on a general, &c.

*Alga* (L).—A kind of sea-weed.

*Alguazil* (Sp. *alguacil*).—A Spanish constable.

*Alias* (L).—Otherwise.

*Alibi* (L).—Elsewhere ; not present.

*Allemande* (F).—A kind of German dance.

*Alma mater* (L).—Benign mother (applied to a university).

*Alter ego* (L).—A second self.

*Amateur* (F).—A lover of any sort of science.

*Amende* (F).—Compensation ; apology.

*Anglicè* (L).—In English.

*Anno Domini* (L).—In the year of our Lord.

*Anno lucis* (L).—In the year of light.

*Anno mundi* (L).—In the year of the world.

*Ante meridiem* (L).—Before noon.

*Antique* (F).—Ancient.

*Aperçu* (F).—A brief sketch of any subject.

*Apropos* (Fr. *à propos*).—To the purpose.

*Arcana imperii* (L).—State secrets.

*Arcanum* (L).—A secret.

- Argumentum ad fidem* (L).—An appeal to our faith.
- Argumentum ad hominem* (L).—An argument to the person.
- Argumentum ad ignorantiam* (L).—A foolish argument.
- Argumentum ad judicium* (L).—An appeal to the common sense of mankind.
- Argumentum ad populum* (L).—An appeal to the people.
- Armiger* (L).—One bearing arms; an esquire.
- Assumpsit* (L).—It is assumed or taken for granted.
- Au fond* (F).—To the bottom, or main point.
- Au pis aller* (F).—At the worst.
- Audi alteram partem* (L).—Hear the other side.
- Auto-da-fé* (F), *Auto de fe* (Sp. and Port.).—A decree of faith; burning of heretics.
- Badinage* (F).—Light or playful discourse.
- Bagatelle* (F).—A trifle.
- Bateau* (F).—A long light boat.
- Beau-idéal* (F).—Ideal excellence.
- Beau monde* (F).—The fashionable world.
- Bel esprit* (F).—Man of wit.
- Bella-donna* (I).—The deadly nightshade; fair lady.
- Belle* (F).—A fine or fashionable lady.
- Belles-lettres* (F).—Polite literature.
- Billet-doux* (F).—A love-letter.
- Bon gré mal gré* (F).—With a good or ill grace; whether the party will or not.
- Bon jour* (F).—Good day.
- Bon mot* (F).—A piece of wit; a jest; a quibble.
- Bon ton* (F).—High fashion; first-class society.
- Bon vivant* (F).—A high liver.
- Bonâ fide* (L).—In good faith (before a noun, *bonâ-fide*).
- Bonhomie* (F).—Simplicity of manners or character.
- Bonne bouche* (F).—A delicious morsel.
- Boreas* (L).—The north wind.
- Boudoir* (F).—A small private apartment.
- Bourgeois* (F).—A citizen of the trading class.
- Bourgeoisie* (F).—The body of citizens.
- Bravura* (I).—A song of difficult execution.



*Brutum fulmen* (L).—Non-augural lightning; unreasoning bluster.

*Burletta* (I).—A musical farce.

*Cachet* (F).—A seal. *Lettre de cachet*.—A secret order of arrest.

*Cacoethes* (L).—A bad habit or custom.

*Cacoethes scribendi* (L).—An itch for writing.

*Cadenza* (I).—The fall or modulation of the voice, in music.

*Cæteris paribus* (L).—Other things being equal.

*Calibre* (F).—Capacity or compass; mental power; a term in gunnery.

*Camera obscura* (L).—A dark chamber used by artists.

*Cantata* (I).—A poem set to music.

*Cap-à-pie* (corrupt).—From head to foot.

*Capriccio* (I).—A fanciful irregular kind of musical composition.

*Capriole* (I).—A leap without advancing; capers.

*Caput mortuum* (L).—Dead head; the worthless remains.

*Caret* (L).—Is wanting or omitted.

*Carte blanche* (F).—Unconditional terms.

*Caveat emptor* (L).—Let the purchaser take heed or beware.

*Chanson* (F).—A song.

*Chansonnette* (F).—A little song.

*Chapeau* (F).—A hat.

*Chaperon* (F).—An attendant on a lady, as a guide and protector.

*Chargé d'affaires* (F).—An ambassador of second rank.

*Château* (F).—A castle; a country mansion.

*Chef-d'œuvre* (F).—A masterpiece (pl. *chefs-d'œuvre*).

*Chiaro-oscuro* or *Chiaroscuro* (I).—Light and shadow in painting.

*Cicerone* (I).—A guide or conductor.

*Ci-devant* (F).—Formerly.

*Clique* (F).—A party, a gang.

*Cognomen* (L).—A surname.

*Comme il faut* (F).—As it should be.

*Communia propriè dicere* (L).—To express common things with propriety.

*Compos mentis* (L).—Of sound mind.

*Con amore* (I).—With love or hearty inclination.

*Congé d'élire* (F).—Permission to elect.

*Connoisseur* (F).—A skilful judge.

*Contour* (F).—The outline of a figure.

*Contra* (L).—Against.

*Contra bonos mores* (L).—Against good manners.

*Cornucopia* (L).—The horn of plenty.

*Corrigenda* (L).—Words to be corrected.

*Cotillon* (F).—A lively dance.

*Coup de grâce* (F).—The finishing blow.

*Coup d'état* (F).—A master stroke of state policy.

*Coup de main* (F).—A bold and rapid enterprise.

*Coup d'œil* (F).—A glance of the eye (pl. *coups d'œil*).

*Coûte que coûte* (F).—Cost what it may.

*Cui bono?* (L).—To what good or advantage?

*Cum privilegio* (L).—With privilege.

*Curiosa felicitas* (L).—A happy choice of words in writing.

*Currente calamo* (L).—With a running pen; written off-hand.

*Custos rotulorum* (L).—Keeper of the rolls.

*Da capo* (I).—Over again.

*Data* (L).—Things granted (sing. *datum*).

*De facto* (L).—In fact, in reality.

*De jure* (L).—By law or right.

*De mortuis nil nisi bonum* (L).—Say nothing but what is good of the dead.

*De novo* (L).—Anew; over again.

*Deficit* (L).—A want or deficiency.

*Début* (F).—Beginning of an enterprise; first appearance.

*Dei gratiâ* (L).—By the grace of God.

*Dejeûner à la fourchette* (F).—A breakfast or luncheon with meats.

*Dele* (L).—Blot out or erase.

*Delta* (the Greek letter  $\Delta$ ), a triangular tract of land towards the mouth of a river.

*Dénoûment* (F).—An explanation or unravelling.

*Deo volente*, or *D. V.* (L).—God willing.

*Dépôt* (F).—A store ; the recruiting reserve of regiments.

*Dernier ressort* (F).—The last resort.

*Desideratum* (L).—Something desired or wanted (pl. *desiderata*).

*Desunt cætera* (L).—The rest are wanting.

*Detur digniori* (L).—Let it be given to the most worthy.

*Deus ex machinâ* (L).—A god from the clouds ; unexpected aid in an emergency.

*Dexter* (L).—The right hand.

*Dictum* (L).—A positive assertion (pl. *dicta*).

*Dieu et mon droit* (F).—God and my right.

*Diluvium* (L).—A deposit of superficial loam, sand, &c., caused by a deluge.

*Disjecta membra* (L).—Scattered parts, limbs, or writings.

*Distingas* (L).—A writ for distraining.

*Divide et impera* (L).—Divide and govern.

*Doloroso* (I).—Soft and pathetic.

*Domicile* (F) (L. *domicilium*).—An abode.

*Domine dirige nos* (L).—O Lord direct us.

*Double entendre* (F).—A phrase with a double meaning.

*Douceur* (F).—A present or bribe.

*Draco* (L).—A dragon ; a constellation.

*Dramatis personæ* (L).—The characters in a play.

*Duet* (Ital. *duetto*).—A song for two performers.

*Dulia* (Gr.).—An inferior kind of worship.

*Duo* (L).—Two ; a two-part song.

*Duodecimo* (L).—A book having twelve leaves to a sheet.

*Durante placito* or *beneplacito* (L).—During pleasure.

*Durante vitâ* (L).—During life.

*E pluribus unum* (L).—One from many : the motto of the United States.

*Ecce homo* (L).—Behold the man.

- Ecce signum* (L).—Behold the sign.
- Eclaircissement* (F).—The clearing-up of an affair.
- Eclat* (F).—Splendor, with applause.
- Elegit* (L).—He hath elected; a writ of execution.
- Elève* (F).—A pupil.
- Embonpoint* (F).—Good condition.
- Emeritus* (L).—One who has deserved well; applied to a soldier who had served his full time, and was entitled to his discharge.
- Ennui* (F).—Wearisomeness.
- Ensemble* (F).—The whole taken together.
- Entre nous* (F).—Between ourselves.
- Entrée* (F).—Entrance; also used in cookery for a principal dish.
- Entremets* (F).—A small dish set between the principal ones at dinner.
- Equilibrium* (L).—Equality of weight; even balance.
- Ergo* (L).—Therefore.
- Erratum* (L).—A mistake or error (pl. *errata*).
- Esprit de corps* (F).—The spirit of attachment to a party, &c.
- Est modus in rebus* (L).—There is a medium in everything.
- Esto perpetua* (L).—May it always continue.
- Et cætera* (L).—And the rest.
- Ex* (L).—Out of; late (as, *ex-consul*).
- Ex concessio* (L).—From what has been granted.
- Ex curiâ* (L).—Out of court.
- Ex parte* (L).—On one side (before a noun, *ex-parte*).
- Excerpta* (L).—Extracts.
- Exempli gratiâ* (L).—For the sake of example.
- Exposé* (F).—An exposition.
- Extempore* (L).—Without premeditation.
- Facile primus, facile princeps* (L).—By far the first or chiefest.
- Fac-simile* (L).—An exact copy.
- Faux pas* (F).—A false step.

*Felo de se* (L).—A suicide ; a self-murderer.

*Femme-de-chambre* (F).—A chamber-maid.

*Festina lentè* (L).—Make slow haste ; advance steadily rather than hurriedly.

*Fête* (F).—A feast or celebration.

*Feu de joie* (F).—A bonfire ; also a discharge of musketry on days of rejoicing.

*Fiat* (L).—Let it be done.

*Fieri facias* (L).—Cause it to be done (a kind of writ).

*Finale* (I).—The close or end.

*Finis* (L).—The end.

*Flagrante bello* (L).—While the war is raging.

*Fleur-de-lis* (F).—The flower of the lily (pl. *fleurs-de-lis*.)

*Forte* (I).—In music, a direction to sing or play with force or spirit.

*Fortissimo* (I).—Very loud.

*Fracas* (F).—Bustle ; a slight quarrel ; more ado about the thing than it is worth.

*Fugam fecit* (L).—He has taken to flight.

*Gaucherie* (F).—Awkwardness.

*Gendarme* (F).—A military policeman.

*Gendarmerie* (F).—The body of the *gendarmes*.

*Gratis* (L).—Free of cost.

*Gratis dictum* (L).—Said for nothing.

*Grisette* (F).—Dressed in gray (a term applied to French shop-girls, &c.)

*Gusto* (I).—Great relish.

*Habeas corpus* (L).—You are to have the body : a writ of right, by virtue of which every British subject can, when imprisoned, demand to be put on his trial.

*Haricot* (F).—A kind of ragout ; a kidney-bean.

*Hauteur* (F).—Haughtiness.

*Hic et ubique* (L).—Here, there, and everywhere.

*Homo multarum literarum* (L).—A man of much learning.

*Honi soit qui mal y pense* (F).—Evil be to him that evil thinks.



*Hora fugit* (L).—Time flies.

*Hors de combat* (F).—Disabled for fighting ; vanquished.

*Hôtel-Dieu* (F).—The chief hospital in French cities.

*Ibidem*, contracted *ibid.* or *ib.* (L).—In the same place.

*Ich dien* (Ger.).—I serve.

*Idem*, contracted *id.* (L).—The same. (*Id. ib.*, the same author, in the same place.)

*Idoneus homo* (L).—A fit man.

*Imperium in imperio* (L).—One government existing within another.

*Imprimatur* (L).—Let it be printed.

*Imprimis* (L).—In the first place.

*Impromptu* (L).—A prompt remark or piece of wit.

*In articulo mortis* (L).—At the point of death.

*In cælo quies* (L).—There is rest in heaven.

*In commendam* (L).—For a time.

*In conspectu fori* (L).—In the eye of the law ; in the sight of the court.

*In curiâ* (L).—In the court.

*In duplo* (L).—Twice as much.

*In formâ pauperis* (L).—As a pauper.

*In foro conscientiæ* (L).—Before the court of conscience.

*In loco* (L).—In the place.

*In petto* (I).—In reserve ; in one's breast.

*In posterum* (L).—For the time to come.

*In propriâ personâ* (L).—In person.

*In statu quo* (L).—In the former state.

*In terrorem* (L).—By way of warning.

*In toto* (L).—Altogether.

*In transitu* (L).—On the passage.

*In vacuo* (L).—In empty space.

*Incognito* (L).—Disguised, unknown.

*Instar omnium* (L).—One will suffice for all.

*Inter nos* (L).—Between ourselves.

*Ipse dixit* (L).—He himself said it ; an assertion.

*Ipso facto* (L).—By the fact itself ; actually.

*Ipso jure* (L).—By the law itself.

*Item* (L).—Also.

*Jacta est alea ; judicium Dei* (L).—The die is cast ; the judgement of God.

*Je ne sais quoi* (F).—I know not what.

*Jet d'eau* (F).—An ornamental fountain.

*Jeu de mots* (F).—Play upon words.

*Jeu d'esprit* (F).—Play of wit, a witticism.

*Jure divino* (L).—By divine law.

*Jure humano* (L).—By human law.

*Labor omnia vincit* (L).—Labor conquers all things.

*Lapsus calami* (L).—A slip of the pen ; an error in writing.

*Lapsus linguæ* (L).—A slip of the tongue.

*Lege* (L).—Read.

*Levé* (F).—A morning visit or reception.

*Lex non scripta* (L).—The unwritten or common law.

*Lex talionis* (L).—The law of retaliation.

*Lex terræ, lex patriæ* (L).—The law of the land.

*Liqueur* (F).—A cordial.

*Literati* (L).—Men of letters or learning.

*Locum tenens* (L).—One who holds a place for another.

*Mademoiselle* (F).—A young unmarried lady.

*Magna charta* (L).—The great charter of England.

*Maître d'hôtel* (F).—An hotel-keeper ; a house-steward.

*Majordomo* (Ital. *maiordomo*).—One who has the management of a household.

*Mal à propos* (F).—Out of time, unbecoming.

*Malaria* (I).—Noxious exhalations.

*Malum in se* (L).—A thing evil in itself.

*Mandamus* (L).—We command : a writ from the Queen's Bench.

*Manège* (F).—A riding-school.

*Matinée* (F).—A morning party.

*Mauvaise honte* (F).—False modesty, bashfulness.

*Maximum* (L).—The greatest.

*Memento mori* (L).—Remember death.

*Memorabilia* (L).—Things to be remembered.

*Memoriter* (L).—By rote.

*Ménage* (F).—Housekeeping.

*Mens sana in corpore sano* (L).—A sound mind in a sound body.

*Meum et tuum* (L).—Mine and thine.

*Minimum* (L).—The least.

*Minutiæ* (L).—Minute concerns, trifles.

*Mirabile dictu* (L).—Wonderful to tell.

*Mittimus* (L).—We send: a warrant for the commitment of an offender.

*Mot du guet* (F).—Watchword.

*Multum in parvo* (L).—Much in little.

*Mutanda* (L).—Things to be altered.

*Mutatis mutandis* (L).—Changing one term for the other, when required, in reasoning by analogy.

*Naïveté* (F).—Ingenuousness, simplicity.

*Necessitas non habet legem* (L).—Necessity has no law.

*Nemine contradicente* (L).—No one contradicting.

*Nemine dissente* (L).—Without opposition or dissent.

*Ne plus ultra* (L).—To the utmost extent.

*Ne quid nimis* (L).—Not too much of anything; do nothing to excess.

*Ne tentes aut perfice* (L).—Attempt nothing without accomplishing it.

*Niaiserie* (F).—Silliness.

*Nil desperandum* (L).—Never despair.

*Nolens volens* (L).—Willing or unwilling.

*Nolo episcopari* (L).—I am not willing to be made a bishop (an old formal way of declining a bishopric).

*Nom-de-guerre* (F).—An assumed name.

*Non compos mentis* (L).—Not of a sound mind.

*Non est disputandum* (L).—It is not to be disputed.

*Non nobis solum* (L).—Not merely for ourselves.

*Non obstante* (L).—Notwithstanding; none opposing.

*Nonchalance* (F).—Coolness, easy indifference.

*Nosce teipsum* (L).—Know thyself.

*Noscitur ex sociis* (L).—He is known by his companions.

*Nota bene* (L).—Mark well.

*Nullum quod tetigit, non ornavit* (L).—Whatever he touched he embellished.

*O tempora ! o mores !* (L).—O what times ! what manners !

*Omnes* (L).—All.

*On-dit* (F).—A rumour, a flying report.

*Onus probandi* (L).—The responsibility of producing proof.

*Ore rotundo* (L).—With full-sounding voice.

*Otium cum dignitate* (L).—Ease with dignity.

*Outré* (F).—Extraordinary, eccentric.

*Pari passu* (L).—With equal step ; in the same degree.

*Parole* (F).—Word of honor.

*Pas* (F).—A step ; precedence.

*Passim* (L).—In many places ; everywhere.

*Patois* (F).—Provincial dialect.

*Penchant* (F).—An inclination, a leaning towards.

*Pendente lite* (L).—While the suit is pending.

*Per se* (L).—By itself ; alone.

*Per cent.* or *per centum* (L).—By the hundred.

*Per fas et nefas* (L).—Through right and wrong.

*Per saltum* (L).—With a leap ; at once.

*Petit* (F).—Small ; little.

*Petit-maître* (F).—A little master, a fop.

*Peu à peu* (F).—Gradually ; by gentle approach.

*Pinxit* (L).—Painted it : placed after the artist's name on a picture.

*Plateau* (F).—A plain ; a flat surface.

*Poeta nascitur, non fit* (L).—A poet is born, not made.

*Posse comitatûs* (L).—The power of the country.

*Postulata* (L).—Things assumed.

*Præcognita* (L).—Things previously known.

*Primâ facie* (L).—On the first face ; according to the first view of a thing (before a noun, *primâ facie*).

*Primum mobile* (L).—The primary motive, or moving power.

*Pro aris et focis* (L).—For our altars and our hearths.

*Pro bono publico* (L).—For the public good.

*Pro et con* [for *contra*] (L).—For and against.

*Pro formâ* (L).—For form's sake; according to form.

*Pro hâc vice* (L).—For this turn or occasion.

*Pro ratâ* (L).—In proportion.

*Pro re natâ* (L).—For a special purpose.

*Pro tempore* (L).—For a time.

*Probatum est* (L).—It has been tried and proved.

*Protégé* (F).—Taken charge of, or patronized; a ward, &c.

*Quamdiu se bene gesserit* (L).—So long as he shall conduct himself properly.

*Quantum libet* (L).—As much as you please.

*Quantum sufficit* (L).—A sufficient quantity; enough.

*Quasi dicas* (L).—As if you should say.

*Qui capit, ille facit* (L).—If the cap fits, let him wear it.

*Qui tam?* (L).—Who so?—The title given to a certain action at law.

*Qui va là?* (F).—Who goes there?

*Qui-vive* (F).—On the alert.

*Quid nunc?* (L).—What now?—A term applied to gossiping politicians.

*Quid pro quo* (L).—One thing for another; 'tit for tat.'

*Quis separabit?* (L).—Who shall separate us?

*Quo animo* (L).—With what inclination.

*Quo warranto* (L).—By what warrant or authority.

*Quoad* (L).—As to.

*Quondam* (L).—Former.

*Quorum* (L).—Of whom,—a term signifying a sufficient number for a certain business.

*Ragout* (F).—A highly-seasoned dish.

*Regium donum* (L).—A royal donation (a grant from the Crown to the Irish Presbyterian clergy).



*Re infectâ* (L).—The business not being done.

*Rencontre* (F).—An encounter.

*Requiescat in pace* (L).—May he (or she) rest in peace.

*Requiescant in pace* (L).—May they rest in peace.

*Res angusta domi* (L).—Narrow circumstances at home ; poverty.

*Respice finem* (L).—Look to the end.

*Respublica* (L).—The common-weal ; the commonwealth.

*Restaurateur* (F).—A tavern-keeper who provides diners, &c.

*Resurgam* (L).—I shall rise again.

*Rouge* (F).—Red coloring for the skin.

*Rouge et noir* (F).—Red and black (a kind of game).

*Ruse de guerre* (F).—A stratagem of war.

*Sang-froid* (F).—Coolness ; self-possession.

*Sans* (F).—Without.

*Sans-culottes* (F).—Without breeches (a term applied to the rabble of the French revolution).

*Saucisse* (F).—A sausage.

*Savant* (F).—A learned man.

*Scandalum magnatum* (L).—Scandal of the great, or libels on the nobility or judges.

*Scriptsit* (L).—Wrote it.

*Sculpsit* (L).—Engraved it (placed after the engraver's name in prints).

*Secundum artem* (L).—According to the rules of art.

*Semper idem* (L).—Always the same.

*Seriatim* (L).—In order ; successively.

*Sic passim* (L).—So everywhere.

*Sic transit gloria mundi* (L).—Thus passes away the glory of the world.

*Sic in originali* (L).—So it stands in the original.

*Simplex munditiis* (L).—Simple yet elegant ; neat ; unostentatious.

*Sine die* (L).—Without naming a day.

*Sine invidiâ* (L).—Without envy.

*Sine quâ non* (L).—Indispensably requisite.

*Sobriquet* (F).—A nickname.

*Soi-disant* (F).—Self-styled ; pretended.

*Soirée* (F).—An evening party.

*Souvenir* (F).—Remembrance ; a keepsake.

*Spectas et spectaberis* (L).—You will see and be seen.

*Statu quo*, or *in statu quo* (L).—In the same state.

*Suaviter in modo, fortiter in re* (L).—Gentle in manner, resolute in deed.

*Subpœna* (L).—Under a penalty (a summons to attend a court as a witness).

*Succedaneum* (L).—A substitute.

*Sui generis* (L).—Of its own kind ; peculiar.

*Summum bonum* (L).—The chief good.

*Suum cuique* (L).—Let every one have his own.

*Table d'hôte* (F).—An ordinary at which the master of the hotel presides.

*Tædium vitæ* (L).—Weariness of life.

*Tale quale* (L).—Such as it is.

*Tapis* (F).—The carpet.

*Tartufe* (F).—A nickname for a hypocritical devotee, derived from the principal character in Molière's comedy so called.

*Tempus edax rerum* (L).—Time the devourer of all things.

*Tempus fugit* (L).—Time flies.

*Tempus omnia revelat* (L).—Time reveals all things.

*Tête-à-tête* (F).—A conversation between two persons.

*Tirade* (F).—A tedious and bitter harangue.

*Ton* (F).—The fashion.

*Torso* (I).—The fragmentary trunk of a statue.

*Tot homines quot sententiæ* (L).—So many men so many minds.

*Toto corde* (L).—With the whole heart.

*Tour* (F).—A journey.

*Tour à tour* (F).—By turns.

*Tout ensemble* (F).—The whole.

*Tria juncta in uno* (L).—Three united in one.

*Tutto è buono che vien da Dio* (I).—All is good which comes from God.

*Ultimatum* (L).—A final answer or decision.

*Un bel esprit* (F).—A pretender to wit; a virtuoso.

*Unique* (F).—Singular; the only one of its kind.

*Vade-mecum* (L).—Go with me (applied to portable articles in frequent use).

*Valet-de-chambre* (F).—A footman.

*Veluti in speculum* (L).—As in a mirror (applied to the drama).

*Veni, vidi, vici* (L).—I came, I saw, I conquered.

*Verbatim et literatim* (L).—Word for word; to the very letter.

*Veritas vincit* (L).—Truth conquers.

*Versus* (L).—Against.

*Vertu* (F), *Virtù* (I).—Virtue; taste; art; skill.

*Veto* (L).—I forbid (used substantively, ‘a forbidding’).

*Vi et armis* (L).—By force and arms; by unlawful means.

*Viâ* (L).—By the way of.

*Vice* (L).—In the room of.

*Vice versâ* (L).—The terms being reversed; reversely.

*Vide* (L).—See.

*Vide et crede* (L).—See and believe.

*Vignette* (F).—A name given to slight engravings, with which books, bank-notes, &c. are ornamented.

*Virtuoso* (I).—One skilled in matters of taste or art.

*Vis-à-vis* (F).—Face to face.

*Vis inertiae* (L).—Inert power; the tendency of every body to remain at rest.

*Vivâ voce* (L).—By word of mouth; by the living voice.

*Vivat regina* (L).—Long live the queen.

*Vivant rex et regina* (L).—Long live the king and queen.

*Vive la bagatelle* (F).—Success to trifles.

*Vive l'empereur* (F).—Long live the emperor.

*Vive l'impératrice* (F).—Long live the empress.

*Vive le roi* (F).—Long live the king.

*Vive la reine* (F).—Long live the queen.

*Volgo gran bestia* (I).—The mob is a great beast.

*Vox Dei* (L).—The voice of God.

*Vox populi* (L).—The voice of the people.

*Vox stellarum* (L).—The voice of the stars (applied to almanacs).

*Vulgò* (L).—Vulgarly; commonly.

*Vultus est index animi* (L).—The countenance is the index of the mind.

---

## CHAPTER XI.



## LITERAL NOTATION.

BEFORE the introduction of figures into Europe, the letters of the alphabet (or at least some of them) were employed to denote numbers; but as their use singly was extremely incommodious, a necessity arose for their combination, or for the substitution of some single letter, or an arbitrary mark, as the representative of a large number: and as letters are frequently employed for this purpose at the present day, I think it will not be a misapplication of our space, if we devote a few pages to their illustration. But since this system was not confined to the Romans, but was adopted by the Hebrews and Greeks before them, and also by other Eastern nations, any explanation of this matter would be very imperfect, which omitted all reference to the plan of more ancient peoples. I will therefore notice such of them as I think are likely to fall in the way of the generality of compositors and press-correctors; and first I will commence with that which is the most usual, and which should consequently be the most familiar to the mind of the printer.

## I.—ROMAN LITERAL NOTATION.

The method of using the Roman letters as numerical symbols at the present day is as follows:—



1	I.	20	XX.
2	II.	21	XXI, &c.
3	III.	30	XXX.
4	IV.	40	XL.
5	V.	50	L.
6	VI.	60	LX.
7	VII.	70	LXX.
8	VIII.	80	LXXX.
9	IX.	90	XC.
10	X.	100	C.
11	XI.	200	CC.
12	XII.	300	CCC.
13	XIII.	400	CCCC or CD.
14	XIV.	500	ID or D.
15	XV.	600	IDC or DC.
16	XVI.	700	IDCC or DCC.
17	XVII.	800	IDCCC or DCCC.
18	XVIII.	900	IDCCCC or DCCCC.
19	XIX.	1000	M or CIO, or $\infty$ or $\mathbb{M}$ .
2,000	MM, IICIO, CIOCIO, or $\infty\infty$ .		
3,000	MMM, CIOCIOCIO, or IIICIO.		
4,000	MMMM, &c.		
5,000	ID $\infty$ , $\overline{V}$ , or V $\infty$ .		
10,000	CCIO $\infty$ , CM $\infty$ , $\overline{X}$ , X $\infty$ , or XM.		
20,000	XX $\infty$ .		
100,000	CM, C $\infty$ , or CCCIO $\infty$ .		
200,000	CCM or CC $\infty$ .		
1,000,000	CCCCIO $\infty$ .		

It will be observed, that in this system but five letters are used; namely I, V, X, L, and C: for, as regards those numbers into which D or M enters, I will presently show that they are composed of I and C. Whenever a letter of less value precedes a higher, it signifies that we are to deduct so many from the latter; but when the higher number comes first, the following lesser are added to it. With respect to the I and C, it may be remarked that C always faces the I, whether it precedes or follows it. Every

additional C on the right hand increases the value ten times: thus, as IO stands for 500, so IOO stands for 5,000, and IOOO for 50,000. Each C on the left doubles these quantities: thus CIO is 1,000, CCIOO is 10,000, and CCCIOOO is 100,000; beyond which the system with the ancients was not carried; but for larger numbers they prefixed *bis*, *ter*, *quater*, *quinquies*, *decies*, *centena*, *millia*, &c.: nevertheless an author of the sixteenth century, when giving a list of the number of citizens of the Roman empire, says that they amounted to CCCCCCIIOOOOOOO, IOOOOOOO, CCCIOOO, CCIOO; a number which I will leave to the student's ingenuity to find out.

Various ingenious theories have been started to account for this mode of reckoning. Some say that I came to be employed to denote *one*, because it is the most simple of all letters; and V, for *five*, because it is the fifth vowel; X, for *ten*, because it is the union of two V's; C, for a *hundred*, because it is the first letter of the word *centum*; L, for *fifty*, because it is half of an angular C (  $\square$  ), as perhaps anciently written; and M for a *thousand*, because it is the first letter of the word *mille*. Others think that all these letters are but representations of rude shapes, formed by combinations of the letter I: thus V, L, X,  $\square$ ,  $\square$ ,  $\square$ . Substituting for the words 'letter I,' the words 'straight line,' I concur in this opinion: for as mankind would be more cogently driven to represent numbers by some sign, than any other of their ideas, it is highly probable that some species of numeration by symbols would precede all writing; or rather, more correctly speaking, that this would be the first species of writing invented. Now, it may safely be asserted, that the signs used for this purpose would be simple and easily available. And what could be readier than the fingers of the hand? Hence *one* came to be denoted by one finger extended, = a straight line; and the three following numbers by so many extended fingers. *Five* might be similarly

represented; but as it is natural that this would terminate the first series, the number of fingers on one hand being now exhausted, a junction of any two fingers might soon come to denote it; just as we see people unable to write, keep their accounts by straight lines, crossing every four to denote five. As a curious illustration of this primitive way of keeping accounts, I remember a case in which an ignorant publican, who had recourse to this method, summoned one of his customers for a debt, and actually carried the door on which his account was scored, on his back into the court; and it was admitted as evidence, and gained him his suit.

From this single symbol all the others are derived; V, as I have just said, being only the junction of two straight lines at the bottom, opening at an angle; X is two lines, or two fingers, crossed, or two V's meeting at their apex; L is but an horizontal and a perpendicular I, or it is the representative of the elevation of one finger and the horizontal extension of another; C is but double L, when written square, as it probably was in the primitive ages,—thus  $\square$ ; or the representative of a corresponding combination of the fingers of the hand. D is the completion of the square, or four straight lines combined;  $\square$ , M, or more properly  $\square$ , is but D doubled. This is much strengthened by the fact that CIO, which is as near  $\square$  (or  $\square$ ) as can be represented by letters, is much the more ancient form of representing 1,000.

The Romans also expressed any number of thousands by a line drawn over any numeral less than one thousand. Thus  $\overline{V}$  denotes 5,000,  $\overline{LX}$  60,000. So, likewise,  $\overline{M}$  is one million, and  $\overline{MM}$  two millions.

In this system of notation, it cannot have escaped the reader's observation, that the symbols are first quintuples, and then doubles; and so alternately to the end. Thus  $V = I \times 5$ ,  $X = V \times 2$ ,  $L = X \times 5$ ,  $C = L \times 2$ ,  $D = C \times 5$ , and  $M = D \times 2$ .

## II.—GREEK NUMERALS.

The Greeks used the letters of the alphabet as numerical signs in three different ways.

1. To express a small series of numbers, each letter was reckoned according to its order in the alphabet; as A for 1, B for 2, E for 5, Ω for 24, &c. In this manner the books of Homer's Iliad and Odyssey are distinguished. The technical syllable HNT will assist the memory in using this kind of notation: for if the alphabet be divided into four equal parts, H will be the first letter of the second part, or 7; N, the first of the third, or 13; and T, of the fourth, or 19.

2. The capital letters were used in denoting large series of numbers: thus I, 1 (μία or ία); Π, 5 (πέντε); Δ, 10 (δέκα); Η, 100 (έκατόν); Χ, 1,000 (χίλιοι); and Μ, 10,000 (μύριοι): which, it will be seen, are all combinations of straight lines. A large Π round any of the characters, except I, denoted five times as much as that character represented; as  $\boxed{\Delta} = 50$ .

3. To express the nine units, the nine tens, and the nine hundreds, the Greeks divided the alphabet into three parts; but as there are only twentyfour letters in it, they used ς', called έπίσημον, for 6; Ϸ or Ϸ, called κόππα, for 90; and Θ, called στανή, for 900. In using this kind of notation, the memory will be much assisted by the technical syllable αip: that is, α denotes 1; ι, 10; and ρ', 100. It is to be observed also, that all the numbers under 1,000 are denoted by letters with a small mark like an accent over them; and that a similar mark placed under any letter, denotes that it represents so many thousands. The following table will clearly illustrate what has been said:—

1. I .....	α	100. H .....	ρ'
2. II .....	β'	200. HH .....	σ'
3. III .....	γ'	300. HHH .....	τ'
4. IIII .....	δ'	400. HHHH .....	υ'
5. Π .....	ε'	500. [H] .....	φ'
6. ΠΙ .....	ς'	600. [H]H .....	χ'
7. ΠΙΙ .....	ζ'	700. [H]HH .....	ψ'
8. ΠΙΙΙ .....	η'	800. [H]HHH .....	ω'
9. ΠΙΙΙΙ .....	θ'	900. [H]HHHH ....	Θ
10. Δ .....	ι'	1,000. X .....	α
11. ΔΙ .....	ια'	2,000. XX .....	β
12. ΔΙΙ .....	ιβ'	3,000. XXX .....	γ
13. ΔΙΙΙ .....	ιγ'	4,000. XXXX .....	δ
14. ΔΙΙΙΙ .....	ιδ'	5,000. [X] .....	ε
15. ΔΠ .....	ιε'	6,000. [X]X .....	ς
16. ΔΠΙ .....	ισ'	7,000. [X]XX .....	ζ
17. ΔΠΙΙ .....	ις'	8,000. [X]XXX .....	η
18. ΔΠΙΙΙ .....	ιη'	9,000. [X]XXXX ....	θ
19. ΔΠΙΙΙΙ .....	ιθ'	10,000. M .....	ι
20. ΔΔ .....	κ'	20,000. MM, &c. ....	κ
21. ΔΔΙ, &c. ....	κα'	50,000. [M] .....	υ
30. ΔΔΔ .....	λ'	100,000. [M][M] .....	ρ
40. ΔΔΔΔ .....	μ'	&c. &c.	
50. [Δ] .....	ν'		
60. [Δ]Δ .....	ξ'		
70. [Δ]ΔΔ .....	ο'		
80. [Δ]ΔΔΔ .....	π'		
90. [Δ]ΔΔΔΔ .....	Ϝ		

According to this system, the year 1859 would be thus written: X[H]HHH[Δ]ΠΙΙΙ, or αώρ'θ'.

Fractions were generally denoted by those letters marked with a grave accent: thus δ', one fourth; ε', one fifth, &c. Numbers beyond 900,000 were mostly written in words at length in ancient manuscripts. Above 10,000, the system admitted of some variation; and Archimedes extended it by taking the square of the myriad as a new



unit or period, and forming a series of periods containing eight figures in each.

### III.—HEBREW NUMERALS.

The ancient Jews also adopted the plan of denoting numbers by the letters of the alphabet,—indeed, it is supposed by some that the practice was first introduced by this people; but as their system is more artificial than that of the Greeks and Latins, and presupposes the knowledge of an entire alphabet, I am rather inclined to think that these latter must have adopted theirs spontaneously from the suggestions which seem naturally to arise to the untutored mind on this subject.

The letters were classed into three divisions, according to their order in the alphabet, in the following manner; the first column denoting the units, the second the tens, and the third the hundreds. Thus:—

א Aleph . . . . . 1	י Yod . . . . . 10	ק Coph . . . . . 100
ב Beth . . . . . 2	כ Caph . . . . . 20	ר Resch . . . . . 200
ג Gimel . . . . . 3	ל Lamed . . . . . 30	ש Shin . . . . . 300
ד Daleth . . . . . 4	מ Mem . . . . . 40	ת Thau . . . . . 400
ה He . . . . . 5	נ Nun . . . . . 50	ך Caph final . . . . . 500
ו Vau . . . . . 6	ס Samech . . . . . 60	ם Mem „ . . . . . 600
ז Zain . . . . . 7	ע Gnain . . . . . 70	ן Nun „ . . . . . 700
ח Cheth . . . . . 8	פ Phe . . . . . 80	ף Phe „ . . . . . 800
ט Teth . . . . . 9	צ Tzade . . . . . 90	ץ Tzade „ . . . . . 900

The reader will see that there are twentyseven letters used for this purpose; but as the Hebrew alphabet contains only twentytwo, for the last five in the series of hundreds they adopted the final letters of *caph*, *mem*, *nun*, *phe*, and *tzade*; a fact which strengthens my previous conjecture, that this system must have come into use among

the Jews after their language had arrived at a considerable degree of perfection, and that a much more simple and natural way must have been in use in the more remote period of their history.

In combining different numbers, the greater is put first, according to the Hebrew mode of writing: thus, יא 11, and ככא 121. The number 15 is denoted by the letters טו, instead of the letters יה, because the latter enter into the name of Jehovah in Hebrew. The *thousands* are denoted by the unit signs, with two dots or a stroke above: thus, א̇ or א̇ 1000. Gesenius, in his Grammar, says that the numeral use of the letters did not occur in the text of the Old Testament, but was first found on the coins of the Maccabees, in the middle of the second century before the Christian era.

#### IV.—ARABIC AND INDIAN NUMERALS.

Those inhabitants of the East who employ the Arabic and Indian characters, have also a system of notation by letters; and as they differ from those in ordinary use in writing, it will perhaps be advisable to give them in this place.

Value.	Persi-Arabic.	Indian.	Value.	Persi-Arabic.	Indian.
1	۱	१	6	۶	६
2	۲	२	7	۷	७
3	۳	३	8	۸	८
4	۴	४	9	۹	९
5	۵	۵	10	۱۰	१०

## CHAPTER XII.

## ON CORRECTING A PROOF-SHEET.

IN correcting a proof-sheet, there are certain symbols employed by correctors of the press, and well understood by compositors, with which it will be necessary for every gentleman about to enter upon the honorable career of literature to become acquainted. I will therefore devote a short chapter to their illustration, to which I will append a few remarks, which may, perhaps, be found of some utility to the inexperienced.

The marks in common use for this purpose, then, are the following :—

To change one letter for another, strike the wrong letter through with a pen, and write the correct one in the margin.

To strike out superfluous words or letters, draw a line through them, and place the annexed mark in the margin, thus :—

There were many brave men in ~~in~~ the army.

St

But if the author, by inadvertence, or from some other cause, should strike out more than he intends, or words which he afterwards determines to retain, he must underscore the word, and write *stet* in the margin; in this manner, erasing the *deleting* symbol :—

Over the hills and ~~far~~ away.

St

stet.

To change Roman into Italic, and *vice versâ*, draw a line under the word, and write in the margin *Ital.* or *Rom.* according to circumstances; thus:—

The ambassador was not deputed by his government.

*Ital.*

The ambassador was deputed by his government.

*Rom.*

In like manner, should it be thought advisable to change ordinary letters to small capitals or capitals, for the former draw *two* lines under the words to be changed, and in the latter, *three*, and write in the margin *sm. caps.* or *caps.*, as the case may require.

*sm. caps.*  
*or caps.*

Again, to change capital or small capital letters into ordinary type, draw a line under them, and write *l. c.* in the opposite margin.

*l. c.*

If the punctuation is faulty, erase the wrong point, or if there be none, indicate the place by a *caret*, and annex the proper point in the margin, in this manner, as the requirements of the case may demand:—

, / ; / ? / ! /

The place of an omitted hyphen must be indicated by a *caret* where required, and the adjoining symbol placed opposite.

/ - /

For a dash, a longer mark must be made; thus:—

/ - - /

If words are transposed, write *tr.* in the margin, and encircle or number the words to be transposed; thus:—

The children (highly were) amused.

*tr.*

Should a letter be turned, underscore it, and annex in the margin the attached symbol.



If words are too far apart, draw an angle

between them, and another opposite to the line where the defect occurs, in this manner :—

Boast not L of to-morrow.

L

If more space be required between two words, draw a line at the requisite place, and annex the accompanying sign :—

#

When words, or parts of words, are separated which should be joined, draw a *curve* under them, and annex a similar one in the margin :—

Any thing you choose to pro vide.

—

Should a paragraph be made where not intended, connect the matter by a line, and write *Run on* in the margin. On the other hand, to denote a paragraph in a solid line, draw a bracket at the proper place, and write *Fresh par.* or *N. P.* opposite to it.

The place of omitted words is of course indicated by a *caret*, and the words supplied in the margin, where most convenient; but, for long omissions, a caret is made at the proper place and the words, *Out, see copy*, written opposite.

A wrong-fount letter must be underscored, and *wf* written opposite the line.

wf.

An omitted apostrophe (or quotation-mark) must also be written in the margin, accompanied by the annexed mark, to distinguish it from the comma.

✓

Imperfect letters are underscored, and a cross placed opposite, in the margin; thus :—

×

Should the damaged letters be numerous, as sometimes happens, a circle should be drawn round the whole, and the word *batter* written in the margin.

N.B.—After correction, the *whole* of the lines where the *batter* occurs should be carefully com-



pared with the copy, or the previous proof-sheet. Many a blunder occurs from inattention to this necessary process.

To say a word more on this matter to the man of experience would be ridiculous; but perhaps I may be pardoned a few observations for the benefit of the uninitiated in these matters. I would remark, then, in the first place, that it is very unadvisable to make more marks than are absolutely necessary; and in the second, never accompany your marks with any *observations*: for, if the marks are at all intelligible, the compositor perfectly understands them; and all unnecessary remarks only tend to his confusion, and give a dirty appearance to the proof, of which, in all probability, he will not be slow to take advantage, and that to the author's detriment, if he pays his printer's bill himself.

I have known writers of considerable experience, who, in addition to the requisite symbol, must needs rewrite the corrected word in the margin,—as they thought, with the view of making the matter quite clear. But I can assure such gentlemen that they labor under a great mistake; and, as I said before, I will say also to them, *every unnecessary mark is a source of confusion and loss of time to the compositor and the corrector, and consequently adds to the amount of the printer's bill.*

Perhaps, when I am on this subject, I may be allowed to advert to another somewhat connected with it, although it hardly comes under my province; and that is, the proper way of preparing copy for the press. I would beg leave to suggest, therefore,—

1. That the author write on one side of the paper only. This will be advantageous both to himself and the compositor: for he can then write his notes at the back of the preceding page, which will of course face the page where they occur; and if he should find it advisable to make any extensive alteration in the manuscript, he can do it much

more clearly on the opposite page than by means of interlining or cramming it into the margin. Or, better still, he can leave a *large margin*, equal to a third of the whole, in the side of each page of manuscript, and write his notes and alterations there.

2. That he write a tolerably legible hand. It need not be like copperplate; for compositors are, generally speaking, adepts at deciphering manuscript: but there is a wide difference between that and the miserable illegible scrawls that frequently find their way into the compositor's hands, to his great annoyance, and loss of time and money. For, although it may happen sometimes that he is allowed extra for bad copy, he is never allowed enough to compensate him for the time he is compelled to consume in his efforts to unravel the hieroglyphics, and the still longer time in correcting the proof-sheet. Besides, all this adds unnecessarily to the expense of a work, and often causes much vexation and delay, and is the main cause of the most absurd blunders escaping the notice of both corrector and author.

3. For the same purpose,—*i.e.* the saving of unnecessary expense,—it is very desirable that an author should write as nearly as possible what he would like to see in print. Let him, therefore, revise his copy thoroughly, if an unpractised writer, and make the corrections in the manuscript; and if these are extensive, let him re-write the whole. This may be laborious and tiresome; but he will eventually reap the benefit, in the acquisition of a more correct mode of reasoning, and a clearer perception of the relation between his words and his ideas.

4. An author need not trouble himself much about punctuation. Let him mark the end of his sentences distinctly, and insert a few points where confusion is likely to arise, and he will generally find that the printer, if at all equal to his business, will point his book pretty satisfactorily. But if the author is unwilling to trust this

matter to the printer, let him do the work thoroughly himself, and insert every point just as he wishes it to appear,—and then the compositor will thank him.

Having said thus much of the author, perhaps I may be allowed to say a few words also of the reader or corrector, and what I consider the best way of performing his part of the business. Undoubtedly it is desirable that a corrector of the press should have been brought up to the practical part of the business; otherwise imperfections of workmanship are apt to escape his eye, however well qualified he may otherwise be for the responsible office he has assumed. Not but that literary gentlemen, who have no practical acquaintance with the art of printing, may in course of time become adepts in detecting even practical deficiencies; but while they are acquiring this necessary qualification, the work is being turned out in an imperfect state, and in a manner which will reflect little credit on the establishment where it is executed, if not superintended by a competent practical printer before being sent to press. Indeed, judging from my own experience, I should say that mere literary gentlemen seldom make really good readers.

The principal qualifications for a reader are, that he should have a good knowledge of the English language, be generally well-informed (as all kinds of subjects come under his supervision), have a quick eye and a clear head, combined with patience and perseverance. If he adds to these qualifications a tolerable acquaintance with the languages which enter so largely into the constitution of our own (for no man can correct errors in a language he does not understand), he may be regarded as an accomplished corrector of the press. But, however good a scholar he may have the reputation of being, if he has not, in addition, the qualifications above alluded to, he will never be fully equal to the task he has undertaken, and will never be the man to whom any work should be *wholly* intrusted.

But supposing him possessed of the necessary acquirements, he will still, if inexperienced, require a little instruction; and in aid of that object I will venture to offer a few hints as to the routine of his proceeding.

When a sheet is put into his hands to read a first time, let him look carefully to the primer marked in his copy by the reader of the previous sheet, if it be not the first of a work, and compare it with a table of signatures, which he should always have hanging before him for ready reference (something similar to the one which will be given in the next chapter). If the page and signature correspond with the table, they may be supposed to be correct; if not, let him ascertain the cause, and if wrong, rectify the error *at once*. He will then look and see that the folios follow in regular succession; that the chapter corresponds with the directions in the primer; as also the sections and other divisions, if such there be. The pages must also be examined, in order to see that they are of a proper length: the footnotes will likewise require his attention, to see that they also follow in order, and correspond with the marks indicated in the text. He may then venture to read the sheet carefully by eye, keeping the copy by his side for reference when he is in doubt. Having done this to the whole sheet,—or a portion of it, if wanted by the compositor for correction,—let him transfer the copy to his reading-boy, and cause him to read it distinctly and audibly (not grumblingly and almost unintelligibly, as boys are apt to do if not well looked after), and give it out to be corrected in such portions as may suit the urgency of the case. If the proof is very foul, it is better to read it at once by the copy, in order to clear it of its most important blunders, have it corrected, and *re-read* by the copy. But, supposing the sheet finished, the corrector must carefully mark where it ends, writing distinctly in the margin of the copy, the following signature, its first folio, the chapter, section, and

every other division, together with the compositor's name, and send this and the remainder of his copy, not wanted for the sheet, again to the compositor.

When corrected and revised, a proof is sent to the author, who, on his part, should lose no time in examining it, and then return it without delay; for upon his regularity in this particular mainly depends the expeditious and satisfactory execution of the whole. When the author's alterations have been carefully made and revised by the reader, if no further proof is required, the sheet should then be read by a competent corrector for press; and as such a person will be well acquainted with his duties, it is unnecessary that they should be specified here. We will therefore proceed to the next chapter.

---



## CHAPTER XIII.

TABLES USEFUL TO THE AUTHOR, CORRECTOR,  
AND COMPOSITOR.

IN the previous chapter I advised the corrector to have a table of signatures and folios always at hand; and as it will perhaps be more secure in a book, and almost as convenient for reference, as anywhere else, I append one here, which will be sufficient for all ordinary purposes;\* for it will be a very easy matter, should he be engaged on works in folio or quarto, which frequently run through three or four, or even five and six alphabets, to draw up a special table for that purpose: but as works in those sizes are not common nowadays, it would not be worth while to give them to that extent in this place.

In addition to this, the reader will find subjoined, an abstract table, containing only those signatures whose first page ends with the figure 1. These form so many starting-points, from which the pages of intermediate signatures can easily be calculated, and much time saved; for if these are once thoroughly fixed in the mind, reference to more extended tables is hardly ever necessary, in the most common sizes, such as 8vo and 12mo, at least.

\* This table is printed in a separate form, and sold by the publisher of this work, price 1*d.*, or 2*d.* on card-board.

TABLE I.—SIGNATURES AND FOLIOS.

No.	Sigs.	Folio.	4to.	8vo.	$\frac{1}{2}$ 8vo.	12mo.	$\frac{1}{2}$ 12mo.	16mo.	Sigs.
	A	0	0	0	0	0	0	0	A
1	B	1	1	1	1	1	1	1	B
2	C	5	9	17	9	25	13	33	C
3	D	9	17	33	17	49	25	65	D
4	E	13	25	49	25	73	37	97	E
5	F	17	33	65	33	97	49	129	F
6	G	21	41	81	41	121	61	161	G
7	H	25	49	97	49	145	73	193	H
8	I	29	57	113	57	169	85	225	I
9	K	33	65	129	65	193	97	257	K
10	L	37	73	145	73	217	109	289	L
11	M	41	81	161	81	241	121	321	M
12	N	45	89	177	89	265	133	353	N
13	O	49	97	193	97	289	145	385	O
14	P	53	105	209	105	313	157	417	P
15	Q	57	113	225	113	337	169	449	Q
16	R	61	121	241	121	361	181	481	R
17	S	65	129	257	129	385	193	513	S
18	T	69	137	273	137	409	205	545	T
19	U	73	145	289	145	433	217	577	U
20	X	77	153	305	153	457	229	609	X
21	Y	81	161	321	161	481	241	641	Y
22	Z	85	169	337	169	505	253	673	Z
23	2 A	89	177	353	177	529	265	705	2 A
24	B	93	185	369	185	553	277	737	B
25	C	97	193	385	193	577	289	769	C
26	D	101	201	401	201	601	301	801	D
27	E	105	209	417	209	625	313	833	E
28	F	109	217	433	217	649	325	865	F
29	G	113	225	449	225	673	337	897	G
30	H	117	233	465	233	697	349	929	H
31	I	121	241	481	241	721	361	961	I
32	K	125	249	497	249	745	373	993	K
33	L	129	257	513	257	769	385	1025	L
34	M	133	265	529	265	793	397	1057	M
35	N	137	273	545	273	817	409	1089	N
36	O	141	281	561	281	841	421	1121	O
37	P	145	289	577	289	865	433	1153	P
38	Q	149	297	593	297	889	445	1185	Q
39	R	153	305	609	305	913	457	1217	R
40	S	157	313	625	313	937	469	1249	S
41	T	161	321	641	321	961	481	1281	T
42	U	165	329	657	329	985	493	1313	U
43	X	169	337	673	337	1009	505	1345	X
44	Y	173	345	689	345	1033	517	1377	Y
45	Z	177	353	705	353	1057	529	1409	Z

TABLE I. — *Continued.*

No.	Sigs.	Folio.	4to.	8vo.	$\frac{1}{2}$ 8vo.	12mo.	$\frac{3}{4}$ 12mo.	18mo.	Primer
46	3 A	181	361	721	361	1081	541	Sigs.	
47	B	185	369	737	369	1105	553	B	1
48	C	189	377	753	377	1129	565	C	37
49	D	193	385	769	385	1153	577	D	73
50	E	197	393	785	393	1177	589	E	109
51	F	201	401	801	401	1201	601	F	145
52	G	205	409	817	409	1225	613	G	181
53	H	209	417	833	417	1249	625	H	217
54	I	213	425	849	425	1273	637	I	253
55	K	217	433	865	433	1297	649	K	289
56	L	221	441	881	441	1321	661	L	325
57	M	225	449	897	449	1345	673	M	361
58	N	229	457	913	457	1369	685	N	397
59	O	233	465	929	465	1393	697	O	433
60	P	237	473	945	473	1417	709	P	469
61	Q	241	481	961	481	1441	721	Q	505
62	R	245	489	977	489	1465	733	R	541
63	S	249	497	993	497	1489	745	S	577
64	T	253	505	1009	505	1513	757	T	613
65	U	257	513	1025	513	1537	769	U	649
66	X	261	521	1041	521	1561	781	X	685
67	Y	265	529	1057	529	1585	793	Y	721
68	Z	269	537	1073	537	1609	805	Z	757
69	4 A	273	545	1089	545	1633	817	24mo.	
70	B	277	553	1105	553	1657	829	B	1
71	C	281	561	1121	561	1681	841	C	49
72	D	285	569	1137	569	1705	853	D	97
73	E	289	577	1153	577	1729	865	E	145
74	F	293	585	1169	585	1753	877	F	193
75	G	297	593	1185	593	1777	889	G	241
76	H	301	601	1201	601	1801	901	H	289
77	I	305	609	1217	609	1825	913	I	337
78	K	309	617	1233	617	1849	925	K	385
79	L	313	625	1249	625	1873	937	L	433
80	M	317	633	1265	633	1897	949	M	481
81	N	321	641	1281	641	1921	961	N	529
82	O	325	649	1297	649	1945	973	O	577
83	P	329	657	1313	657	1969	985	P	625
84	Q	333	665	1329	665	1993	997	Q	673
85	R	337	673	1345	673	2017	1009	R	721
86	S	341	681	1361	681	2041	1021	S	769
87	T	345	689	1377	689	2065	1033	T	817
88	U	349	697	1393	697	2089	1045	U	865
89	X	353	705	1409	705	2113	1057	X	913
90	Y	357	713	1425	713	2137	1069	Y	961
91	Z	361	721	1441	721	2161	1081	Z	1009

But as the reader may not have an opportunity, at all times, of referring to the table, I have, as mentioned before, contrived a formula which will much assist him, if carefully borne in mind. I may remark, in the first place, that all sheets other than folios must necessarily be multiples of four pages, or of folios; and as 5 times 4 is 20, so will five times any multiple of 4 end in even tens. For instance,  $5 \times 8 = 40$ ,  $5 \times 12 = 60$ ,  $5 \times 16 = 80$ ,  $5 \times 20 = 100$ ,  $5 \times 24 = 120$ , &c. Hence it follows that the sixth sheet, and every fifth sheet after it, whatever the number of pages the sheet may contain, will commence with a number whose last figure will be 1; and if this be well fixed in the memory, it will be no difficult matter to calculate from each fifth sheet, the commencing folio of any one intervening, as also the number of that sheet. Those starting-points, as I call them, I will submit to the reader's inspection in a tabular form, so that they may be seen at a glance, and be readily committed to memory.

No. of Sheet.	Sig.	COMMENCING PAGE.			
		Octavo.	12mo.	Quarto, or $\frac{1}{2}$ Octavo.	$\frac{1}{2}$ 12mo.
6	G	81	121	41	61
11	M	161	241	81	121
16	R	241	361	121	181
21	Y	321	481	161	241
26	<sup>2</sup> D	401	601	201	301
31	I	481	721	241	361
36	O	561	841	281	421
41	T	641	961	321	481
46	<sup>3</sup> A	721	1081	361	541
51	F	801	1201	401	601

I have given the folios of half-sheets of 12mo and 8vo (= 4to); but as they are but the halves of their corresponding sheets, it will not be necessary to commit them to memory. But with respect to the 8vo and 12mo, the most usual of all sizes, if the reader will impress upon his memory the technical word G(e)MRYDIOTAF (all, observe, different letters), and suppose them to stand respectively for the figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; if he multiply any of them by 5 and add 1, he will obtain the number of the sheet represented by each of the letters; thus:  $5 \times 1 + 1 = 6 = G$ ;  $5 \times 2 + 1 = 11 = M$ ;  $5 \times 3 + 1 = 16 = R$ ;  $5 \times 4 + 1 = 21 = Y$ ;  $5 \times 5 + 1 = 26 = {}^2D$ ;  $5 \times 6 + 1 = 31 = {}^2I$ ;  $5 \times 7 + 1 = 36 = {}^2O$ ;  $5 \times 8 + 1 = 41 = {}^2T$ ;  $5 \times 9 + 1 = 46 = {}^3A$ ;  $5 \times 10 + 1 = 51 = {}^3F$ . And from these he will readily determine the number of any intermediate sheet.

Again, on referring to the table, he will remark that the first page of each of these signatures commences with a number which ends with 1, beginning in 8vo with 81 (the *highest even digit*), and increasing by 80 each signature; consequently, the *even* figure becoming 2 *less* on each occasion, and the first figure generally one *more*; thus, 81, 161, 241, 321, 401; then again with 8,—481, 561, 641, 721, 801, and so on. But in 12mo, the *even* figure is the *lowest* in G, and the increase is by 120; consequently, the *second* figure *increases* 2 at every step; thus:—121, 241, 361, 481, 601; and so on.

Bearing these data in mind, it is a very easy matter to calculate the number and folio of any intermediate sheet, without referring to any table of signatures at all. I have myself derived much assistance in this matter from this simple table; and I feel convinced, if impressed on the mind at an early period of life, the number and folio of every sheet in 8vo and 12mo will be at the fingers' ends.



ur next table shall be one intended equally for the literary gentleman and the printer.

I have frequently observed that Authors and Correctors, but especially Translators, are oft at a loss for the corresponding names of places, peoples, and persons in various languages, and not having the means of reference at hand, the most absurd mistakes are continually committed: for I could recall to my mind several cases where, in works translated from the French, the translator has put down, as English names, the *Escaut* for the *Scheldt*; *Pouille*, for *Apulia*; *la Manche*, for the *English Channel*, and other blunders equally showing his superficial knowledge of the language he was treating, and the subject he proposed to illustrate. To assist in avoiding such errors in future, I had compiled several tables; but as I find that they would intrench too much on the space at my disposal, I have abbreviated and condensed them all into one; but, should I find that this meets with the approbation of my readers, and the approval of the public, I may, at some future time, publish the whole *in extenso*, and in a separate form; so that they may be available for use both in schools, colleges, offices, and the library. The original tables are hexaglossal; but, from the narrowness of the page, I have been obliged to dispense with two of the languages embraced in them, and content myself with four; nevertheless, even in the present mutilated state, I hope that they will not be found entirely useless, and that my labor has not been altogether bestowed in vain.

---

TABLE II.

PROPER NAMES OF PERSONS, AND THE PRINCIPAL COUNTRIES, CITIES,  
TOWNS, RIVERS, AND MOUNTAINS IN THE WORLD, IN FOUR OF  
THE PRINCIPAL MODERN EUROPEAN LANGUAGES.

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Aaron	Aaron	Aarone	Aaron
Abel	Abel	Abele	Abel
Abraham	Abraham	Abramo	Abraham
Abyssinia	Abissinie	Abissinia	Abyssinien
<i>Abyssinian</i>	<i>Abissin, f. -e</i>	<i>Abissiniano, f. -a</i>	<i>Abyssinier</i>
Achilles	Achille	Achille	Achilles
Adam	Adam	Adamo	Adam
Adolphus	Adolphe	Adolfo	Adolph
Adrastus	Adraste	Adrasto	Adrastus
Adrian	Adrien	Adriano	Adrian
Adrianople	Andrinople	Andrinopoli	Adrianopel
Adriatic Sea	Adriatique (la mer)	Adriatico (il mar)	Adriatisches Meer
Africa	Afrique	Affrica, Africa	Afrika
<i>African</i>	<i>Africain, -e</i>	<i>Africano, -a</i>	<i>Afrikaner, -isch</i>
Agamemnon	Agamemnon	Agamennone	Agamemnon
Agatha	Agathe	Agata	Agathe
Aix-la-Chapelle	Aix-la-Chapelle	Aquisgrana	Aachen
Ajax	Ajax	Ajace	Ajax
Alaric	Alaric	Alarico	Alarich
Alban	Alban	Albano	Albanus
Albania	Albanie	Albania	Albanien
<i>Albanian</i>	<i>Albanais, -e</i>	<i>Albanese</i>	<i>Albanier, -isch</i>
Albert	Albert	Alberto	Albert, Albrecht
<i>Albigensis</i>	<i>Albigeois, -e</i>	<i>Albigese</i>	<i>Waldenser</i>
Alexander	Alexandre	Alessandro	Alexander
Alexandria	Alexandrie	Alessandria	Alexandrien
Alfred	Alfred	Alfredo	Alfried
Algiers	Alghier, Alger	Alghier, Algari	Algier
<i>Algerian</i>	<i>Algérien, -ne</i>	<i>Algerino, -a</i>	<i>Algierer</i>
Alphonso	Alphonse	Alfonso	Alphons
Alps	Alpes	Alpi	Alpen
Alsace	Alsace	Alsazia	Elsass
Ambrose	Ambroise	Ambrogio	Ambrosius

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
America	Amérique	America	Amerika
<i>American</i>	<i>Américain, -e</i>	<i>Americano, -a</i>	<i>Americaner, -isch</i>
Amilcar	Amilcar	Amilcaro	Amilcar
Amphitrite	Amphitrite	Anfitrite	Amphitrite
Amsterdam	Amsterdam	Amsterdam	Amsterdam
Anastasius	Anastase	Anastasio	Anastasius
Andalusia	Andalousie	Andalusia	Andalusien
Andrew	André	Andrea	Andreas
Anjou	Anjou	Angiô	Anjou
Anne, Ann	Anne	Anna	Anna
Annibal	Annibal	Annibale	Annibal
Anselm	Anselme	Anselmo	Anselm
Anthony	Antoine	Antonio	Anton
Antioch	Antioche	Antiochia	Antiochien
Antwerp	Anvers	Anversa	Antwerpen
Apennines	Apennins	Apennini	Apenninien
Apollo	Apollon	Apolone	Apollo
Apulia, Puglia	Pouille	Puglia	Apulien
Aquitaine	Aquitaine	Aquitania	Aquitaine
Arabia	Arabie	Arabia	Arabien
<i>Arabian</i>	<i>Arabe</i>	<i>Arabo, -a</i>	<i>Araber, -isch</i>
Aragon	Aragon	Aragona	Aragon
Arcadia	Arcadie	Arcadia	Arcadien
<i>Arcadian</i>	<i>Arcadien, -ne</i>	<i>Arcade</i>	<i>Arcadisch</i>
Archipelago	Archipel	Arcipelago	Archipelagus
Armenia	Arménie	Armenia	Armenien
<i>Armenian</i>	<i>Arménien, -ne</i>	<i>Armeniano, -a</i>	<i>Armenier, -isch</i>
Artois	Artois	Artesia	Artois
Asia	Asie	Asia	Asien
<i>Asiatic</i>	<i>Asiatique</i>	<i>Asiatico, -a</i>	<i>Asiate, -inn, f.; -isch</i>
Assyria	Assyrie	Assiria	Assyrien
<i>Assyrian</i>	<i>Assyrien, -ne</i>	<i>Assirio, -a</i>	<i>Assyrisch</i>
Asturia	Asturie	Asturia	Asturien
Athanasius	Athanase	Atanasio, -agio	Athanasius
Athens	Athènes	Atene	Athen
<i>Athenian</i>	<i>Athénien, -ne</i>	<i>Ateniese</i>	<i>Athenienser, -isch</i>
Atlantic Sea	Atlantique (la mer)	Atlantico, (il mar)	Atlantisches Meer, Westsee
Augsburg	Augsbourg	Augusta, Ausbourg	Augsburg
Augustine	Augustin	Agostino	Augustin
Augustus	Auguste	Augusto	August
Aurelian	Aurèle	Aurelio	Aurelian

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Austrasia	Austrasie	Austrasia	Westerreich
Austria	Autriche	Austria	Oestreich
<i>Austrian</i>	<i>Autrichien, -ne</i>	<i>Austriaco, -a</i>	<i>Oestreicher, -isch</i>
Babylon	Babylone	Babilonia	Babel, Babylon
<i>Babylonian</i>	<i>Babylonien, -ne</i>	<i>Babilonio, -a</i>	<i>Babylonier -isch</i>
Bacchus	Bacchus	Bacco	Bacchus
Baltic Sea	Baltique (la mer)	Baltico (il mar)	Baltisches Meer, Ostsee
Baptist	Baptiste	Battista	Baptista
Barbary	Barbarie	Barbaria	Berberei
<i>Barbarian</i>	<i>Barbare</i>	<i>Barbaro, -a</i>	<i>Berber</i>
Barcelona	Barcelone	Barcellona	Barcellona
Barnabas	Barnabé	Barnaba	Barnabas
Bartholomew	Barthélemy	Bartolommeo	Barthel, Bartho- lomäus
Basle, Basil (t.)	Bâle	Basilea	Basel
Basil	Basile	Basilio	Basilus
Batavia	Batavia	Batavia	Batavien
<i>Batave</i>	<i>Batave</i>	<i>Batavo, -a</i>	<i>Bataver</i>
Bavaria	Bavière	Baviera	Baiern
<i>Bavarian</i>	<i>Bavarois, -e</i>	<i>Bavarese</i>	<i>Baier, -isch</i>
Bayonne	Bayonne	Bajona	Bayonne
Beatrice	Béatrice	Beatrice	Beatrix
Belgium	Belgique	Belgica	Belgien
<i>Belgian</i>	<i>Belge</i>	<i>Belgio, -a</i>	<i>Belgisch</i>
Belgrade	Belgrade	Belgrado	Belgrad
Belvedere	Belvédère	Belvedere	Belvedere
Benedict	Benoît	Benedette	Benedict
Beneventum	Bénévent	Benevento	Benevent
Bengal	Bengale	Bengala	Bengalen
Benjamin	Benjamin	Benjamino	Benjamin
Berlin	Berlin	Berlino	Berlin
Bern	Berne	Berna	Bern
Bernard	Bernard	Bernardo	Bernhard
Bertha	Berthe	Berta	Bertha
Besançon	Besançon	Besanzone	Besançon
Bethlehem	Bethléem	Betelemme	Bethlehem
Biscay	Biscaye	Biscaglia	Biscaya
Black Forest	Forêt Noire (la)	Selva Negra (la)	Schwarzwald
Black Sea	Mer Noire (la)	Mar Negro (il)	Schwarzes Meer
Blanche	Blanche	Bianca	Blanca
Blasius, Blaise	Blaise	Biaggio	Blasius

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Bohemia <i>Bohemian</i>	Bohême <i>Bohémien, -ne</i>	Boemia <i>Boemo -a</i>	Böhmen <i>Böhme, -isch</i>
Bologna	Bologne	Bologna	Bologna
Boniface	Boniface	Bonifacio	Bonifacius
Bonn	Bonn	Bonn	Bonn
Bordeaux	Bordeaux	Bordeaux	Bordeaux
Bosnia	Bosnie	Bosnia, Bossina	Bosnien
Bosphorus	Bosphore	Bosforo	Bosporus
Boulogne	Boulogne	Bologna	Boulogne
Brabant	Brabant	Brabante	Brabant
Brandenburg	Brandebourg	Brandenburg	Brandenburg
Brasil	Brésil	Brasile	Brasilien
Bremen	Brême	Brema	Bremen
Breslau	Breslau	Breslavia	Breslau
Bridget	Brigitte	Brigida, -ta	Brigitte
Brindisium	Brindes, Brindisi	Brindisi	Brindisi, Brundisium
Britain <i>Briton, British</i>	Bretagne <i>Breton, -ne</i>	Bretagna <i>Bretone</i>	Britannien <i>Britte, Brittisch</i>
Brittany	Bretagne	Bretagna	Bretagne
Brunswick	Brunswich	Brunswich	Braunschweig
Brussels	Bruxelles	Brusselles	Brüssel
Buda	Bude	Buda	Ofen
Bulgaria <i>Bulgarian</i>	Bulgarie <i>Bulgare</i>	Bulgaria <i>Bulgaro, -a</i>	Bulgarien <i>Bulgar, -isch</i>
Burgundy <i>Burgundian</i>	Bourgogne <i>Bourgignon, -e</i>	Borgogna <i>Borghignone</i>	Burgund <i>Burgunder</i>
Cadiz	Cadix	Cadice	Cadix
Cæsar	César	Cesare	Cäsar
Cæsarea	Césarée, Késaria	Kesaria, Cesarea	Cäsarea
Cairo	Caire	Cairo	Cairo
Calabria	Calabre	Calabria	Calabrien
Camillus	Camille	Camillo	Camillus
Canaries	Canaries	Canarie	Canarische Inseln
Candia, Crete <i>Candiot</i>	Candie <i>Candiot, -e</i>	Candia <i>Candiotto, -a</i>	Candien <i>Candiener</i>
Canterbury	Cantorbéry	Cantorbery	Canterbury
Cape of Good Hope	Cap de Bonne Espérance	Capo di Buona Speranza	Vorgebirge gutes Hoffnung
Capua	Capoue	Capua, Capova	Capua
Caroline	Caroline	Carolina	Caroline
Carthage <i>Carthaginian</i>	Carthage <i>Carthaginois, -e</i>	Cartagine <i>Cartaginese</i>	Carthago <i>Carthaginienser</i>



ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Carinthia	Carinthie	Carintia	Kärnthen
Caspian Sea	Mer Caspienne	Mar Caspiano	Caspisches Meer
Cassandra	Cassandre	Cassandra	Cassandra
Castile	Castille	Castiglia	Castilien
<i>Castilian</i>	<i>Castillien, -ne</i>	<i>Castigliano, -a</i>	<i>Castilianer, -isch</i>
Castor	Castor	Castore	Castor
Catalonia	Catalonie	Catalonia	Catalonien
<i>Catalonian</i>	<i>Catalonien, -ne</i>	<i>Cataloniano, -a</i>	<i>Catalonier, -isch</i>
Catharine	Catherine	Catterina	Catharine
Caucasus	Caucase	Caucaso	Caucasus
Cecily	Cécile	Cecilia	Cäcilie
Celsus	Cels	Celso	Celsus
Ceres	Cérès	Cerere	Ceres
Ceylon	Ceilan	Ceilan	Ceylon
Chaldea	Chaldée	Caldea	Chaldäa
<i>Chaldean</i>	<i>Chaldéen, -ne</i>	<i>Caldeo, -a</i>	<i>Chaldäer, -isch</i>
Champagne	Champagne	Sciampagna	Champagne
Charles	Charles	Carlo	Carl
Charlotte	Charlotte	Carlina, Carlotta	Charlotte
Charybdis	Carybde	Cariddi	Charybdis
Chersonesus	Chersonèse	Chersoneso	Chersonesus
China	Chine	China	China
<i>Chinese</i>	<i>Chinois, -e</i>	<i>Chinese</i>	<i>Chineser, -isch</i>
Christopher	Christophe	Cristofò	Christoph
Chrysostom	Chrysostome	Crisostomo	Chrysostom
<i>Cimbri</i>	<i>Cimbres</i>	<i>Cimbri</i>	<i>Cimbri</i>
Clara	Claire	Chiara	Clara
Claudius	Claude	Claudio	Claudius
Clement	Clement	Clemente	Clemens
Coblentz	Coblentz	Coblens	Coblentz
Cologne	Cologne	Cologne, Colonia	Cöln
Conrad	Conrad	Corrado	Conrad
Constantine	Constantin	Constantino	Constantin
Constantinople	Constantinople	Constantinopoli	Constantinopel
Copenhagen	Copenhagen	Copenaghen	Copenhagen
Cordova	Cordoue	Cordova	Corduba
Corfu	Corfou	Corfù	Corfu
Corinth	Corinthe	Corinto	Corinth
<i>Corinthian</i>	<i>Corinthien, -ne</i>	<i>Corintiano, -a</i>	<i>Corinther, -isch</i>
Cornelius	Corneille	Cornelio	Cornelius
Correggio	Corréggio	Correggio	Correggio
Corsica	Corse	Corsica	Corsica
<i>Cossack</i>	<i>Cosaque</i>	<i>Cosacco, -a</i>	<i>Cosack</i>

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Courland	Curlande	Curlandia	Curland
Cracow	Cracovie	Cracovia	Cracau
Crete	Crète	Creta	Creta, Candien
<i>Cretan, Candiot</i>	<i>Crétois, -e</i>	<i>Cretense</i>	<i>Candiot</i>
Crimea	Crimée	Crimea	Crim
Croatia	Croatie	Croazia	Croatien
<i>Croat, Croatian</i>	<i>Croate</i>	<i>Croazese</i>	<i>Croate</i>
Cupid	Cupidon	Cupido	Cupido
Cybele	Cybèle	Cibele	Cybele
Cyclades	Cyclades	Cicladi	Cyclades
Cyprus	Cypre	Cipro	Cypern
<i>Cyprian, Cy-priot</i>	<i>Cyprien, -ne ; -ot, -ote</i>	<i>Cipriano, -a</i>	<i>Cyprier, Cyprisch</i>
Dalmatia	Dalmatie	Dalmazia	Dalmatien
Damascus	Damas	Damasco	Damask
Damasus	Damase	Damaso	Damasus
Daniel	Daniel	Daniele	Daniel
Dantsic	Dantzic	Danzica	Danzig
Danube	Danube	Danubio	Donau
Dardanelles	Dardanelles	Dardanelli	Dardanellen
Dauphiny	Dauphiné	Delfinato	Dauphiné
David	David	Davide	David
Delhi	Délhi	Deli	Delli, Dehli
Denmark	Danemark	Danimarca	Dänemark
<i>Dane, Danish</i>	<i>Danois, -e</i>	<i>Danese</i>	<i>Däne, Dänisch</i>
Denys, Dionysi-	Denys	Dionisio, -igi	Dionysius
Deuxponts [us	Deuxponts	Dueponti	Zweibrücken
Diana	Diane	Diana	Diana
Dnieper	Niéper	Nieper	Dnieper
Dominic	Dominique	Domenico	Dominicus
Domingo	Domingue	Domingo	Domingo
Donatus	Donat	Donato	Donatus
Dorothy	Dorotheé	Dorotea	Dorothea
Dover	Douvres	Duvre	Dover
Dresden	Dresde	Dresda	Dresden
Dublin	Dublin	Dublino	Dublin
Dunkirk	Dunkerque	Dunquerque	Dünkirchen
Dusseldorf	Dusseldorp	Dusseldorp	Düsseldorf
Dwina	Douine, Dwina	Duina	Dwina
East Indies	Indes Orientales	Indie Orientali	Ostindien
Ebro	Ebre	Ebro	Ebro
Ecclesiastical States	Etats Ecclésiastiques	Stati Ecclesiastici	Kirchenstaat

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Edinburgh	Edimbourg	Edimburgo	Edinburg
Edward	Edouard	Eduardo, Edoar-	Eduard
Egypt	Egypte	Egitto [do]	Aegypten
<i>Egyptian</i>	<i>Egyptien, -ne</i>	<i>Egizio, -a</i>	<i>Aegypter</i>
Elbe	Elbe	Elba	Elbe
Eleanor	Eléonore	Eleonore	Leonore
Elias	Elie	Elia	Elias
Elizabeth	Elisabeth	Elisabetta	Elisabeth
Emilius	Emile	Emilio	Emilius
England	Angleterre	Inghilterra	England
<i>English</i>	<i>Anglais, -e</i>	<i>Inglese</i>	<i>Englisch</i>
Ephesus	Ephèse	Efeso	Ephesus
<i>Ephesian</i>	<i>Ephésien, -ne</i>	<i>Efesiano, -a</i>	<i>Ephesianer</i>
Epiphanius	Epiphane	Epifanio	Epiphanius
Erasmus	Erasme	Erasmo	Erasmus
Ernest	Ernest	Ernesto	Ernst
Ethiopia, Æth-	Ethiopie	Etiopia	Aethiopien
<i>Ethiopian, Æ-</i>	<i>Ethiopien, -ne</i>	<i>Etiopo, -a</i>	<i>Aethiopier</i>
<i>Etrurian</i>	<i>Hétrurien, -ne</i>	<i>Etrusco, -a</i>	<i>Etrurianer, -isch</i>
Eudoxus	Eudoxe	Eudossio	Eudoxus
Eugene	Eugène	Eugenio	Eugen
Euphrates	Euphrate	Eufrate	Euphrat
Europe	Europe	Europa	Europa
<i>European</i>	<i>Européen, -ne</i>	<i>Europeo, -a</i>	<i>Europäer, -isch</i>
Eusebius	Eusèbe	Eusebio	Eusebius
Eustace	Eustache	Eustachio	Eustachius
Eve	Eve	Eva	Eva
Ezekiel	Ezéchiél	Ezechiele	Ezechiel
Fabian	Fabien	Fabiano	Fabian
Fabricius	Fabrice	Fabrizio	Fabricius
Felix	Félix	Felice	Felix
Ferdinand	Ferdinand	Ferdinando	Ferdinand
Finland	Finlande	Finlandia	Finnland
<i>Finlander</i>	<i>Finlandais, -e</i>	<i>Finlandese</i>	<i>Finnländer</i>
Flaminius	Flamine	Flaminio	Flaminius
Flanders	Flandre	Fiandra	Flandern
<i>Fleming</i>	<i>Flamand, -e</i>	<i>Fiammingo, -a</i>	<i>Flamänder</i>
Flora	Flore	Flora	Flora
Florence (t.)	Florence	Firenze	Florenz
Flushing	Flessingue	Flessinga	Vliessingen
Fontainebleau	Fontainebleau	Fontanablô	Fontainebleau
France	France	Francia	Frankreich
<i>French</i>	<i>Français, -e</i>	<i>Francese</i>	<i>Franzos, -inn, -isch</i>

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Franche-Comté	Franche-Comté	Franca-Contea	Hochburgund
Frances	Françoise	Francesca	Franciske
Francis	François	Francesco	Franciskus, Franz
Franconia	Franconie	Franconia	Franken, Franken-
Frankfort	Francfort	Francfort	Frankfurt [land
Frederick	Frédéric	Federico	Friedrich
Friburg	Fribourg	Friburgo	Freiburg
Friesland	Frise	Frisia	Friesland
<i>Frison</i>	<i>Frison, -ne</i>	<i>Frisone</i>	<i>Friesländer</i>
Friuli	Frioul	Friuli	Friaul
Frozen Ocean	Mer Glaciale	Mar Glaciale	Eismeer
Gabriel	Gabriel	Gabriele	Gabriel
Galicia	Galice	Galizia	Gallicien
Galilee	Galilée	Galilea	Galiläa
Ganges	Gange	Gange	Ganges
Gascony	Gascogne	Gascogna	Gasconien
<i>Gascon</i>	<i>Gascon, -ne</i>	<i>Gascone</i>	<i>Gasconier, -isch</i>
Gaul	Gaule	Gallia	Gallien
<i>Gaul, Gallic</i>	<i>Gaulois, -e</i>	<i>Gallo, -a</i>	<i>Gallier</i>
Geneva	Genève	Ginevra	Genf
<i>Genevese</i>	<i>Génevois, -e</i>	<i>Ginevrino, -a</i>	<i>Genfer</i>
Genoa	Gênes	Genova	Genua
<i>Genoese</i>	<i>Génois, -e</i>	<i>Genovese</i>	<i>Genueser, -isch</i>
George	George	Giorgio	Georg
Georgia	Géorgie	Georgia	Georgien
Gerard	Gérard	Gerardo	Gerhard
Germany	Allemagne	Alemagna	Deutschland
<i>German</i>	<i>Allemand, -e ;</i> <i>Germain, -ne</i>	<i>Tedesco, -a ;</i> <i>Germano, -a</i>	<i>Deutscher, Deutsch</i>
Gertrude	Gertrude	Gertruda	Gertraud, Gertrud
Ghent	Gand	Gand	Gent
Gideon	Gédéon	Gedeone	Gideon
Glasgow	Glascovie	Glascovia	Glasgow
Godfrey	Godefroi	Goffredo	Gottfried
<i>Goths</i>	<i>Goths</i>	<i>Goti</i>	<i>Gothen</i>
Gottingen	Gottingen	Gottingen	Göttingen
Great Britain	Bretagne (la Grande)	Gran Brettagna	Grossbritannien
Greece	Grèce	Grecia	Griechenland
<i>Greek</i>	<i>Grec, -que</i>	<i>Greco, -a</i>	<i>Griechen, -isch</i>
Greenland	Groenland	Groenland	Grönland
Gregory	Grégoire	Gregorio	Gregorius
Grisons	Grisons	Grigioni	Graubünden

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Guinea	Guinée	Guinea	Guinea
Guy	Guy	Guido	Guido
Hague	Haye (la)	Haye	Haag
Hainault	Hainaut	Hainaut	Hanau
Hamburg	Hambourg	Hamburg	Hamburg
Hanover	Hanover	Annover	Hannover
<i>Hanoverian</i>	<i>Hanovrien, -ne</i>	<i>Annoveriano, -a</i>	<i>Hannoveraner</i>
<i>Hebrew</i>	<i>Hébreu</i>	<i>Ebreo, -a</i>	<i>Hebräer, -isch</i>
Hector	Hector	Ettore	Hector
Helena, Helen	Hélène	Elena	Helene
Henry	Henri	Enrico	Heinrich
Hercules	Hercule	Ercole	Hercules
Hesse	Hesse	Essea, Assia	Hessen
<i>Hessian</i>	<i>Hessien -ne</i>	<i>Essiano -a</i>	<i>Hesse, -isch</i>
<i>Hibernian</i>	<i>Hibernien, -ne;</i> <i>Hibernois, -e</i>	<i>Iberno, -a</i>	<i>Hibernisch</i>
Hilary	Hilaire	Ilario	Hilarius
Hippolytus	Hippolyte	Ippolito	Hippolytus
Holland	Hollande	Olanda	Holland
<i>Dutch</i>	<i>Hollandais, -e</i>	<i>Olandese</i>	<i>Holländer, -isch</i>
Horace	Horace	Orazio	Horatius
Hortensius	Hortense	Ortenzio	Hortensius
Hugh	Hugues	Ugo	Hugo
Hungary	Hongrie	Ungheria	Ungarn
<i>Hungarian</i>	<i>Hongrois, -e</i>	<i>Unghero, -a</i>	<i>Ungar, -isch</i>
<i>Huns</i>	<i>Huns</i>	<i>Unni</i>	<i>Ungarnen</i>
Hyacinthus	Hyacinthe	Giacinto	Hyacinthus
Iceland	Islande	Islanda	Island
<i>Icelander</i>	<i>Islandais, -e</i>	<i>Islandese</i>	<i>Isländer</i>
Idumea	Idumée	Idumea	Idumäa
Ignatius	Ignace	Ignazio	Ignatius
India	Inde	India	Indien
<i>Indian</i>	<i>Indien, -ne</i>	<i>Indiano, -a</i>	<i>Indianer, -sch</i>
Indus	Inde	Indo	Indus
Ingria	Ingrie	Ingria	Ingermannland
Ireland	Irlande	Irlanda	Irland
<i>Irishman, Irish</i>	<i>Irlandais, -e</i>	<i>Irlandese</i>	<i>Irländer -isch</i>
Iris	Iris	Iride	Iris
<i>Iroquois</i>	<i>Iroquois, -e</i>	<i>Irochese</i>	<i>Iroquois</i>
Isaac	Isaac	Isaco	Isaak
Isabel	Isabelle	Isabella	Isabelle
Isaiah	Isaïe	Isaia	Jesaias
Ishmael	Ismaël	Ismaele	Ismael



ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Italy	Italie	Italia	Italien
<i>Italian</i>	<i>Italien, -ne</i>	<i>Italiano, -a</i>	<i>Italiener, -isch</i>
Jamaica	Jamaïque	Giamaica	Jamaica
James	Jacques	Giacomo	Jacob
Jane	Jeanne	Giovanna	Johanna
Japan	Jappon, Japon	Giappone, Giap.	Japan
<i>Japanese</i>	<i>Japponais, -e</i>	<i>Giapponese</i>	<i>Japaner</i>
Jason	Jason	Giasone	Jason
Jeremiah	Jérémie	Geremia	Jeremias
Jerome	Jérôme	Geronimo	Hieronymus
Jerusalem	Jérusalem	Gerusalemme	Jerusalem
Jesus	Jésus	Gesù	Jesus
<i>Jew</i>	<i>Juif, -ve</i>	<i>Giudeo, -a</i>	<i>Jude</i>
Job	Job	Giobbe	Hiob
John	Jean	Giovanni	Johann
Jonas	Jonas	Giona, Iona	Jonas
Jordan	Jourdain	Giordano	Jordan
Joseph	Joseph	Giuseppe	Joseph
Joshua	Josué	Giosué	Josua
Jovian	Jovien	Gioviano	Jovianus
Judæa	Judée	Giudea	Judäa
Juno	Junon	Giunone	Juno
Jupiter	Jupiter	Giove	Jupiter
Justus, Just	Juste	Giusto	Just
Juvenal	Juvénal	Giovenale	Juvenalis
Konigsberg	Konigsberg	Konigsberg	Königsberg
Lacedæmon	Lacédémone	Lacedemonia	Lacedämon
<i>Lacedæmonian</i>	<i>Lacédémonien</i>	<i>Lacedemone</i>	<i>Lacedämonier</i>
Laconia	Laconie	Laconia	Laconien
Lampsacus	Lampsaque	Lampsaco	Lampsacus
Languedoc	Languedoc	Linguadoca	Languedoc
Lapland	Laponie	Lapponia	Lappland
<i>Laplander</i>	<i>Lapon, -e</i>	<i>Lappone</i>	<i>Lappländer, Lappe</i>
<i>Latin</i>	<i>Latin, -e</i>	<i>Latino, -a</i>	<i>Latein, -isch</i>
Laura	Laure	Laura	Laura
Lausanne	Lausanne	Losanna	Lausanne
Lawrence	Laurent	Lorenzo	Lorentz
Leghorn	Livourne	Livorno	Livorno
Leipsic	Leipsic	Lipsia	Leipzig
Leo	Léon	Leone	Leo
Leonard	Léonard	Leonardo	Leonhard
Leonidas	Léonidas	Leonida	Leonidas
Leopold	Léopold	Leopoldo	Leopold

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Lewis	Louis	Luigi	Ludchen, Ludwig
Leyden	Leyde	Leide	Leiden
Libyan	<i>Lybien -ne</i>	<i>Libiano, -a</i>	<i>Libyaner</i>
Liege	Liège	Liege	Lüttich
Lisbon	Lisbonne	Lisbona	Lissabon
Lisle	Lille	Lilla	Lille, Ryssel
Lithuania	Lithuanie	Lituania	Lithauen
<i>Lithuanian</i>	<i>Lithuanien, -ne</i>	<i>Lituaniano, -a</i>	<i>Lithauer</i>
Livy (Titus)	Tite-Live	Livio	Livius
Lombardy	Lombardie	Lombardia	Lombardei
<i>Lombard</i>	<i>Lombard, -e</i>	<i>Lombardo, -a</i>	<i>Lombarde</i>
London	Londres	Londra	London
Longinus	Longin	Longino	Longinus
Lorraine	Lorraine	Lorena	Lothringen
Louisa	Louise	Luigia	Luise
Louvain	Louvain	Lovanio	Löwen
Lucerne	Lucerne	Lucerna	Luzern
Lucretius	Lucrèce	Lucrezio	Lucretius
Luke	Luc	Luca	Lucas
Lusatia	Lusace	Lusazia	Lausitz
Lycurgus	Lycurgue	Lycurgo	Lycurg
Lyons	Lyon	Lione	Lyon
Macedonia	Macédoine	Macedonia	Macedonien
<i>Macedonian</i>	<i>Macédonien, -ne</i>	<i>Macedone</i>	<i>Macedonier, -isch</i>
Madeira	Madère	Madera	Madera
Madras	Madras	Madrasso	Madras
Maestricht	Mastricht	Mastricht	Mastricht
Magdalen	Madeleine	Madalena	Magdalene
Main	Maine	Maine	Main
Majorca	Majorque	Majorca	Mojorca
Malachi	Malachie	Malachia	Malachias
Malaga	Malgue, Malaga	Malgua, Malaga	Malacca
<i>Malay</i>	<i>Malais, -e</i>	<i>Malese</i>	<i>Malais</i>
Malta	Malte	Malta	Malta
<i>Maltese</i>	<i>Maltais, -e</i>	<i>Maltese</i>	<i>Malteser</i>
Mantua	Mantoue	Mantova	Mantua
Marc-Antony	Marc-Antoine	Marc-Antonio	Marcus Antonius
Margaret	Marguerite	Margarita	Margaretha
Marius	Marius	Mario	Marius
Mark	Marc	Marco	Marcus
Marseilles	Marseille	Marsiglia	Marseille
Martinique	Martinique	Martinica	Martinique
Mary	Marie	Maria	Marie

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Matthias	Mathias	Mattia	Matthias
Matthew	Matthieu	Matteo	Matthäus
Maurice	Maurice	Maurizio	Moritz
Mauritania	Mauritanie	Mauritania	Mohrenland
Maximilian	Maximilien	Massimiliano	Maximilian
Maximus	Maxime	Massimo	Maximus
<i>Mede</i>	<i>Mède</i>	<i>Medo, -a</i>	<i>Medaer</i>
Mediterranean	Méditerranée	Mediterraneo (il	Mittelländisches
Sea	(la mer)	mare)	Meer
Mercury	Mercure	Mercurio	Merkur
Mexico	Mexique	Messico	Mexiko
<i>Mexican</i>	<i>Mexicain, -ne</i>	<i>Messicano, -a</i>	<i>Mexikaner</i>
Michael	Michel	Michele	Michael
Milan	Milan	Milano	Mailand
Minerva	Minerve	Minerva	Minerva
Minorca	Minorque	Minorca	Minorka
Misnia	Misnie	Misnia	Meissen
Modena	Modène	Modena	Modena
Moldavia	Moldavie	Moldavia	Moldau
Monica	Monique	Monica	Monica
Mons	Mons	Mons	Bergen
<i>Moor</i>	<i>More, Maure</i>	<i>Moro, -a</i>	<i>Mohr</i>
Moravia	Moravie	Moravia	Mähren
<i>Moravian</i>	<i>Morave</i>	<i>Moravo, -a</i>	<i>Mährener</i>
Morea	Morée	Morea	Morea
Morocco	Maroc	Marocco	Marocco
Moscow	Moscou	Mosca	Moskau
<i>Moscovite</i>	<i>Moscovite</i>	<i>Moscovito, -a</i>	<i>Moskauer</i>
Moselle	Moselle	Mosella	Mosel
Moses	Moïse	Mosè	Moses
Mount Cenis	Mont-Cénis	Monte-Cenisio	Mont Cenis
Munich	Munich	Munich	München
Naples	Naples	Napoli	Neapel
<i>Neapolitan</i>	<i>Napolitain, -ne</i>	<i>Napolitano, -a</i>	<i>Neapolitaner</i>
Narbonne	Narbonne	Narbona	Narbonne
Narcissus	Narcisse	Narcisso	Narcissus
Navarre	Navarre	Navarra	Navarra
Nehemiah	Néhémie	Neemia	Nehemiah
Neptune	Neptune	Nettuno	Neptun
Netherlands	Pays Bas	Paesi Bassi	Niederlande
Neuchatel	Neuchâtel	Neuchatel	Welschneuburg
Nice	Nice	Nizza	Nice, Nizza
Nicholas	Nicolas	Nicola, Nicolo	Nicolaus

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Nicias	Nicias	Niciade	Nicias
Nicodemus	Nicodème	Nicodemo	Nicodemus
Nile	Nil	Nilo	Nil
Nineveh	Ninive	Ninive	Ninive
Normandy	Normandie	Normandia	Normandie
North Sea	Mer du Nord	Mare del Norte	Nordsee
Norway	Norwège	Norvegia	Norwegen
<i>Norwegian</i>	<i>Norwégien, -ne</i>	<i>Norvegiano, -a</i>	<i>Norweger</i>
Nubia	Nubie	Nubia	Nubien
Nuremberg	Nuremberg	Nuremberg	Nürnberg
Octavius	Octave	Ottavio	Octavius
Olympus	Olympe	Olimpo	Olympus, Olymp
Onesimus	Onésime	Onesimo	Onesimus
Orange	Orange	Orange	Oranien
Orpheus	Orphée	Orfeo	Orpheus
Osnabruck	Osnabruck	Osnabruck	Osnabrück
Ostend	Ostende	Ostenda	Ostende
<i>Ostrogoths</i>	<i>Ostrogoths</i>	<i>Ostrogoti</i>	<i>Ostgothen</i>
Otho	Otton	Ottone	Otto
Ovid	Ovide	Ovidio	Ovidius
Padua	Padoue	Padova	Padua
Palatinate	Palatinat	Palatinato	Pfalz
Palestine	Palestine	Palestina	Palästina
Pallas	Pallas	Pallade	Pallas
Palus Mæotis	Palus-Méotide	Palude Meotide	Palus Mæotis
Paris	Paris	Parigi	Paris
Parthia	Parthie	Partia	Parthenland
<i>Parthian</i>	<i>Parthe</i>	<i>Parto, -a</i>	<i>Parther, -isch</i>
<i>Patagonian</i>	<i>Patagon, -ne</i>	<i>Patagone</i>	<i>Patagonianer</i>
Patrick	Patrice	Patrizio	Patricius, Patrick
Paul	Paul	Paolo	Paulus, Paul
Pavia	Pavie	Pavia	Pavia
Pelagius	Pélage	Pelagio	Pelagius
Persia	Perse	Persia	Persien
<i>Persian</i>	<i>Perse, Persan</i>	<i>Persiano, -a</i>	<i>Perser, -isch</i>
Peru	Pérou	Perù	Peru
Peter	Pierre	Pietro	Peter
Petersburg	Pétersbourg	Petersburgo	Petersburg
Petronius	Pétrone	Petronio	Petronius
Philadelphia	Philadelphie	Filadelfia	Philadelphia
Philip	Philippe	Filippo	Philipp
Phœnicia	Phénicie	Fenicia	Phönicien
Phoenix	Phénix	Fenice	Phönix



ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Phrygia	Phrygie	Frigia	Phrygien
Picardy	Picardie	Piccardia	Picardie
<i>Pict</i>	<i>Picte</i>	<i>Pitto, -a</i>	<i>Picte</i>
Piedmont	Piémont	Piemonte	Piemont
Pius	Pie	Pio	Pius
Pluto	Pluton	Plutone	Pluto
Po	Pô	Pò	Po
Poitou	Poitou	Poità	Poitou
Poland	Pologne	Polonia	Polen
<i>Pole</i>	<i>Polonais, -e</i>	<i>Polonese, Po-</i> <i>lacco, -a</i>	<i>Pole</i>
Pollux	Pollux	Polluce	Pollux
Pomerania	Poméranie	Pomerania	Pommern
<i>Pomeranian</i>	<i>Poméranien, -ne</i>	<i>Pomeraniano, -a</i>	<i>Pommeraner</i>
Pompey	Pompée	Pompeo	Pompejus
Portugal	Portugal	Portogallo	Portugal
<i>Portuguese</i>	<i>Portugais, -e</i>	<i>Portoghese</i>	<i>Portugiese, -isch</i>
Prague	Prague	Praga	Prag
Procopius	Procope	Procopio	Procopius
Prussia	Prusse	Prussia	Preussen
<i>Prussian</i>	<i>Prussien, -ne</i>	<i>Prussiano, -a</i>	<i>Preusse, -isch</i>
Pyrenees	Pyrénées	Pirenei	Pyrenäen
Rachel	Rachel	Rachele	Rahel
<i>Ragusan</i>	<i>Ragusais, -e</i>	<i>Raguseo, -a</i>	<i>Ragusaner</i>
Ralph	Raoul	Raolo	Rudolph
Raphael	Raphaël	Rafaele	Raphael
Ratisbon	Ratisbonne	Ratisbona	Regensburg
Rebecca	Rebecca	Rebeca	Rebecca
Red Sea	Mer Rouge (la)	Mar Rosso (il)	Roths Meer
Remigius	Remi	Remigio	Remigius
Rhine	Rhin	Reno	Rhein
Rhodes	Rhodes	Rodi	Rhodus
<i>Rhodian, Rhod-</i> <i>iot</i>	<i>Rhodien, -en ;</i> <i>Rhodiote, -e</i>	<i>Rodio, -a</i>	<i>Rhodiser</i>
Rhone	Rhône	Rodano	Rhone
Rio Janeiro	Rio-Janeiro	Rio Gianeiro	Rio Janeiro
Rome	Rome	Roma	Rom
<i>Roman</i>	<i>Romain, -e</i>	<i>Romanò, a</i>	<i>Römer, -isch</i>
Rosamond	Rosamonde	Rosamonda	Rosamunde
Roussillon	Roussillon	Rossiglione	Roussillon
Rupert	Rupert	Ruperto	Ruprecht
Russia	Russie	Russia	Russland
<i>Russian</i>	<i>Russe ; Russien</i>	<i>Russo, -ano</i>	<i>Russe, -isch</i>



ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Samson	Samson	Sansone	Simson
Samuel	Samuel	Samuele	Samuel
Saone	Saône	Saona	Saone
Saracen	<i>Sarrazin, -e</i>	<i>Saracino, -a</i>	<i>Sarazene</i>
Sardinia	Sardaigne	Sardegna	Sardinien
<i>Sardinian</i>	<i>Sarde</i>	<i>Sardo, -a</i>	<i>Sardinier, -isch</i>
Save	Save	Sava	Sau
Savoy	Savoie	Savoja	Savoyen
<i>Savoyard</i>	<i>Savoyard, -e</i>	<i>Savojardo, -a</i>	<i>Savoyard</i>
Saxony	Saxe	Sassonia	Sachsen
<i>Saxon</i>	<i>Saxon, -e</i>	<i>Sassone</i>	<i>Sachse, -ische</i>
Scheld	Escaut	Escaut	Schelde
Scipio	Scipion	Scipione	Scipio
Slavonia	Esclavonie	Schiavonia	Slavonien
<i>Slave</i>	<i>Slave; Escla- von, -ne</i>	<i>Sclavone</i>	<i>Sclavonier</i>
Scotland	Ecosse	Scozia	Schottland
<i>Scotsman, Scotch</i>	<i>Ecossais, -e</i>	<i>Scozzese</i>	<i>Schotte, -länder, -isch</i>
<i>Scythian</i>	<i>Scythe</i>	<i>Scito -a</i>	<i>Scythianer</i>
Sebastian	Sébastien	Sebastiano	Sebastian
Seine	Seine	Senna	Seine
Semiramis	Sémiramis	Semiramide	Semiramis
Servia	Servie	Servia	Servien
Severus	Sévère	Severo	Severus
Sicily	Sicile	Sicilia	Sicilien
Sigismund	Sigismond	Sigismondo	Siegmund
Silesia	Silésie	Silesia	Schlesien
<i>Silesian</i>	<i>Silésian, -ne</i>	<i>Silesiano, -a</i>	<i>Schlesier, -isch</i>
Simeon	Siméon	Simeone	Simeon
Sixtus	Sixte	Sisto	Sixtus
Solomon	Salomon	Salomone	Salomo
Sophia	Sophie	Sofia	Sophie
Sound	Sund	Sund	Sund
South Sea	Mer du Sud	Mar del Sud	Südsee
Spain	Espagne	Spagna	Spanien
<i>Spaniard,</i>	<i>Espagnol, -e</i>	<i>Spagnuolo, -a</i>	<i>Spanier, -isch</i>
<i>Spanish</i>			
<i>Spartan</i>	<i>Spartiate</i>	<i>Sparziate; Spar- tano, -a</i>	<i>Spartaner</i>
Spire	Spire	Spire	Speier
Stephen	Etienne	Stefano	Stephan
Stiria	Stirie	Stiria	Styrum, Stirum
Strasbourg	Strasbourg	Strasburg	Strasburg

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Stutgard	Stutgard	Stutgard	Stuttgart, -dt
Suabia	Souabe	Suevia	Schwaben
<i>Suevi</i>	<i>Suèves</i>	<i>Soevi</i>	<i>Suevi</i>
Sulpicius	Sulpice	Sulpizio	Sulpicius
Susanna, Susan	Suzanne	Susanna	Susanna
Sweden	Suède	Svezia	Schweden
<i>Swede</i>	<i>Suédois, -e</i>	<i>Svezzese, Svedese</i>	<i>Schwede, -isch</i>
Switzerland	Suisse	Svizzeri	Schweiz
<i>Swiss</i>	<i>Suisse</i>	<i>Svizzero, -a</i>	<i>Schweizer, -isch</i>
Syracuse	Syracuse	Siracusa	Syrakus
Syria	Syrie	Siria, Soria	Syrien
<i>Syrian</i>	<i>Syrien, -ne</i>	<i>Siriano, -a</i>	<i>Syrer, -isch</i>
Tagus	Tage	Tago	Tagus
Tancred	Tancrède	Tancredi	Tancred
Tarsus	Tarse	Tarso	Tarsus
Tartary	Tartarie	Tartaria	Tartarei
<i>Tartar</i>	<i>Tartare</i>	<i>Tartaro, -a</i>	<i>Tartar</i>
Terence	Térence	Terenzio	Terentius
Thames	Tamise	Tamigi	Themse
Thebes	Thèbes	Tebe	Thebes, Thebä
Theobald	Téobald	Teobaldo	Theobald
Theodore	Théodore	Teodoro	Theodor
Theophilus	Théophile	Teofilo	Gottlieb
Theresa	Thérèse	Teresa	Therese
Thetis	Thétis	Teti, Tetide	Thetis
Thomas	Thomas	Tommaso	Thomas
Thrace	Thrace	Tracia	Thracien
<i>Thracian</i>	<i>Thrace</i>	<i>Trace</i>	<i>Thracier, -isch</i>
Thuringia	Thuringe	Turingia	Thüringen
Tiber	Tibre	Tevere	Tiber
Tigris	Tigre	Tigre	Tiger
Timothy	Timotheé	Timoteo	Timotheus
Tirol, Tyrol	Tirol	Tirollo	Tirol, Tyrol
Titian	Titien	Tiziano	Titian
Titus	Tite	Tito	Titus
Tobias	Tobie	Tobia	Tobias
Toledo	Tolède	Toledo	Toledo
Toulouse	Toulouse	Tolosa	Toulouse
Touraine	Touraine	Turrena	Touraine
Tournay	Tournay	Tournay	Dornick
Transylvania	Transylvanie	Transilvania	Siebenbürgen
Trent	Trente	Trento	Trident
Treves	Trèves	Treves	Trier

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Tripoli	Tripoli	Tripoli	Tripolis
Triton	Triton	Tritone	Triton
Troy	Troie	Troia	Troja
<i>Trojan</i>	<i>Troyen, -ne</i>	<i>Trojano, -a</i>	<i>Trojaner, -isch</i>
Turin	Turin	Torino	Turin, Torino
Turkey	Turquie	Turchia	Türkei
<i>Turk</i>	<i>Turc, Turque</i>	<i>Turco, -a</i>	<i>Türk, -isch</i>
Tuscany	Toscane	Toscana	Toscana
<i>Tuscan</i>	<i>Toscan, -ne</i>	<i>Toscano, -a</i>	<i>Toscaner</i>
Ukraine	Ukraine	Ukrania	Ukraine
United States	Etats-Unis	Stati Uniti	Staaten Vereinigte
Urban	Urbain	Urbano	Urban
Urbino	Urbino	Urbino	Urbino
Uriah	Urie	Uria	Uriah
<i>Usbecs</i>	<i>Usbecs</i>	<i>Usbecchi</i>	<i>Usbecken</i>
Valentine	Valentin	Valentino	Valentin
Valerian	Valérien	Valeriano	Valerian
<i>Vandal</i>	<i>Vandale</i>	<i>Vandalo, -a</i>	<i>Wende, -isch</i>
Venice	Venise	Venezia	Venedig
<i>Venetian</i>	<i>Vénitien, -ne</i>	<i>Veneziano, -a</i>	<i>Venetianer, -isch</i>
Venus	Vénus	Venere	Venus
Vertumnus	Vertumnus	Vertunno	Vertumnus
Vesuvius	Vésuve	Vesuvio	Vesuv
Victor	Victor	Vittore	Victor
Vienna	Vienne	Vienna	Wien
<i>Viennese</i>	<i>Viennais, -e</i>	<i>Viennese</i>	<i>Wiener</i>
Vincent	Vincent	Vincenzo	Vincenz
Virginia	Virginie	Virginia	Virginia
Virginus	Virginie	Virginio	Virginus
Vistula	Vistule	Vistula	Weichsel
Volhinia	Volhinie	Volinia	Volhynien
Vulcan	Vulcain	Vulcano	Vulcan
Wales	Galles	Galles	Wales
Wallachia	Valachie	Valacchia	Wallachei
Warsaw	Varsovie	Varsovia	Warschau
Wenceslaus	Venceslas	Venceslao	Wenzel
West Indies	Indes Occiden- tales	Indie Occiden- tali	Westindien
Westphalia	Westphalie	Westfalia	Westphalen
William	Guillaume	Guglielmo	Wilhelm
Xavier	Xavier	Saverio, Zaverio	Xavier
Xenophon	Xénophon	Zenofonte	Xenophon
Xerxes	Xercès	Serse	Xerxes

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.
Ypres	Ypres	Ypres	Ypern
Zaccheus	Zachée	Zacheo	Zachäus
Zachariah	Zaccharie	Zaccaria	Zacharias
Zeeland	Zélande	Zelanda	Seeland
Zembla	Zemble	Zembla	Zembla
Zeno	Zénon	Zenone	Zeno
Zenobia	Zénobie	Zenobia	Zenobia
Zurich	Zurich	Zurigo	Zürich
Zutphen	Zutphen	Zutfen	Zütphen
Zuyder Sea	Zuiderzée	Zuiderzee	Zuidersee

END OF THE FIRST PART.





PART II.

---

The Practice of Typography.

THE SOUTH

OF THE UNITED STATES

A  
GUIDE TO TYPOGRAPHY,

IN TWO PARTS,

LITERARY AND PRACTICAL;

OR,

The Reader's Handbook

AND THE

COMPOSITOR'S VADE-MECUM.

~~~~~  
BY HENRY BEADNELL,

PRINTER.

\_\_\_\_\_  
PART II.—PRACTICAL.  
\_\_\_\_\_

LONDON:

F. BOWERING, 211, BLACKFRIARS ROAD;

AND ALL BOOKSELLERS.

# RESEARCHES ON THE NATURE OF THE

1847

1847

LONDON:

PRINTED BY ADAMS AND GEE, MIDDLE STREET,  
WEST SMITHFIELD, E.C.

1847

1847

1847

TO THE  
RISING GENERATION OF PRINTERS

*This Manual,*

ON THE LITERATURE AND PRACTICE OF THE NOBLE ART TO  
WHICH THEY HAVE DEVOTED THEMSELVES,

IS RESPECTFULLY INSCRIBED,

BY THEIR SINCERE WELL-WISHER,

THE AUTHOR.





## P R E F A C E.

---

WITH the conclusion of this Second Part, the author has worked out the design set forth in his original programme ; and if quantity alone be taken as the test of his labors, it will be found that he has somewhat exceeded the prescribed limits: nevertheless he hopes that the quality of the additional matter will, in some measure, justify the increase of bulk, and the consequent extra demand upon the patience and the pockets of his subscribers.

It has been his aim, in this division of his work, to render to the young compositor, in the daily prosecution of his calling, all the assistance in his power, so far as it can be given in books ; but yet to say nothing which may not, directly or indirectly, be of practical utility. By adopting this method, the author has been enabled, on the one hand, to avoid the cumbersome bulk and the tedious minuteness which distinguish the productions of many writers on this subject, and on the other, to escape the charge of meagerness and jejuneness to which mere hand-books and abridgements are generally obnoxious. For if a comparison be instituted between this Part and the similar writings of others, he ventures to think that it will be found to contain all that is really useful to the compositor, to be met with in the most voluminous of them, with the addition of some things not elsewhere treated of.

To render the work still more deserving of general support, it is the author's intention at some future period, to publish a supplementary volume, which he designs to call 'The Mechanics of Typography,' in which will be included press and machine work, and the other departments of the printer's business not handled in the Parts already published.

He cannot, however, close these few remarks without returning his thanks to the editors of those journals, both in this country and America, who have favorably noticed his exertions, and also to those who have taken the trouble to point out their defects or their deficiencies; for he hopes thereby to be stimulated in his endeavors to render future editions, should such be called for, still more worthy of public approbation.

PILGRIM STREET, KENNINGTON,

*Aug. 20, 1861.*

# CONTENTS.

---

## INTRODUCTION.

### SKETCH OF THE HISTORY OF TYPOGRAPHY.

|                                                      | PAGE |
|------------------------------------------------------|------|
| Typography of some sort of very ancient origin .. .. | 3    |
| The Chinese the first Printers .. ..                 | 4    |
| Movable Types invented by the Germans .. ..          | 6    |
| The claims of Haerlem and Mentz discussed .. ..      | 7    |
| Introduced into England by Caxton .. ..              | 11   |
| Other claimants to that honor .. ..                  | 13   |
| The successors of Caxton .. ..                       | 24   |
| The Dutch great Type-founders .. ..                  | 25   |
| Stereotype invented by Ged .. ..                     | 26   |
| Printing-presses .. ..                               | 27   |

---

## CHAPTER I.

### PRELIMINARY OBSERVATIONS—NAMES AND SIZES OF TYPE, ETC.

|                                             |    |
|---------------------------------------------|----|
| Various sizes of Type, with specimens .. .. | 29 |
| Relative sizes of Type .. ..                | 34 |
| Ornamental Types, with specimens .. ..      | 35 |

## CHAPTER II.

DISTRIBUTING AND COMPOSING, AND THEIR ALLIED  
OPERATIONS.

|                                                                                                  | PAGE |
|--------------------------------------------------------------------------------------------------|------|
| The Education of the Young Printer .. .. .                                                       | 39   |
| Plan of a Pair of Cases .. .. .                                                                  | 41   |
| Hints to the Tyro, as to his position—on Picking up type,<br>Spacing, Justification, &c. .. .. . | 42   |
| Companionships, Clickerships, &c. .. .. .                                                        | 45   |
| Compositors' Check-book .. .. .                                                                  | 54   |
| News-work .. .. .                                                                                | 57   |

---

## CHAPTER III.

## IMPOSING, MAKING UP FURNITURE, ETC.

|                                                  |     |
|--------------------------------------------------|-----|
| Method of Imposing Folio .. .. .                 | 65  |
| "    Quarto .. .. .                              | 68  |
| "    Octavo .. .. .                              | 71  |
| "    Twelves .. .. .                             | 75  |
| "    Sixteens .. .. .                            | 81  |
| "    Eighteens .. .. .                           | 83  |
| "    Twenties .. .. .                            | 90  |
| "    Twentyfours .. .. .                         | 91  |
| "    Thirtytwos .. .. .                          | 97  |
| "    Thirtysixes .. .. .                         | 101 |
| "    Forties and Fortyeights .. .. .             | 104 |
| "    Sixtyfours .. .. .                          | 107 |
| "    Seventytws .. .. .                          | 109 |
| Miscellaneous Observations .. .. .               | 110 |
| Table of Furniture for Ordinary Bookwork .. .. . | 112 |



## CHAPTER IV.

## COMPOSITORS' SCALE OF PRICES.

|                                                          | PAGE |
|----------------------------------------------------------|------|
| Preliminary Observations .. .. .                         | 114  |
| Works in the English Language .. .. .                    | 117  |
| Dictionaries, Grammars, &c. .. .. .                      | 119  |
| Pamphlets, Sixteens and smaller sizes .. .. .            | 120  |
| Bottom Notes .. .. .                                     | 121  |
| Side Notes .. .. .                                       | 123  |
| Greek, Hebrew, &c. .. .. .                               | 124  |
| Index Matter, Booksellers' Catalogues .. .. .            | 124  |
| Night-work, Jobs, Auctioneers' Catalogues, &c. .. .. .   | 125  |
| Broadsides, &c. .. .. .                                  | 126  |
| Reprints .. .. .                                         | 127  |
| Appeal Cases, Column Matter .. .. .                      | 128  |
| Tabular and Table Work .. .. .                           | 129  |
| Wrappers .. .. .                                         | 130  |
| Miscellaneous .. .. .                                    | 131  |
| Abstract of Scale .. .. .                                | 134  |
| Appendix to Scale—News-work .. .. .                      | 135  |
| „ Parliamentary Work .. .. .                             | 139  |
| Periodical Publications .. .. .                          | 141  |
| Country Prices .. .. .                                   | 143  |
| Table of Prices of Letters from 10,000 to 50,000 .. .. . | 146  |
| Table of Number of Lines per Hour.. .. .                 | 148  |
| Lines per Thousand .. .. .                               | 150  |

## CHAPTER V.

PLANS OF CASES IN VARIOUS ALPHABETS, WITH REMARKS  
THEREON.

|                                 |     |
|---------------------------------|-----|
| Poulter's Combined Case .. .. . | 152 |
| Foreign Alphabets, &c. .. .. .  | 155 |

|                                   | PAGE |
|-----------------------------------|------|
| The Saxon Alphabet .. .. .        | 156  |
| The Greek Alphabet .. .. .        | 157  |
| Pair of Greek Cases .. .. .       | 162  |
| The Hebrew Alphabet .. .. .       | 164  |
| Hebrew Cases .. .. .              | 169  |
| The Syriac Alphabet .. .. .       | 172  |
| The Persi-Arabic Alphabet .. .. . | 177  |
| Arabic Cases .. .. .              | 182  |
| The Devanagari Alphabet .. .. .   | 184  |
| The German Alphabet .. .. .       | 190  |
| Musical Characters .. .. .        | 193  |
| Pair of Music Cases .. .. .       | 196  |

## CHAPTER VI.

### JOBGING OR DISPLAYED WORK.

|                                             |     |
|---------------------------------------------|-----|
| Preliminary Remarks .. .. .                 | 198 |
| Broadsides .. .. .                          | 199 |
| Particulars of Estates .. .. .              | 200 |
| Auctioneers' Catalogues .. .. .             | 200 |
| Circulars .. .. .                           | 200 |
| Handbills .. .. .                           | 201 |
| Cards, their various sizes .. .. .          | 202 |
| Furniture.. .. .                            | 202 |
| Sizes of Writing and Printing Paper .. .. . | 203 |

## CHAPTER VII.

### LAW WORK AND LAW BOOKS.

|                                          |     |
|------------------------------------------|-----|
| Preliminary General Observations .. .. . | 204 |
| Abbreviations used in Law Books .. .. .  | 206 |

## CHAPTER VIII.

## PRACTICAL MISCELLANIES.

|                                             | PAGE |
|---------------------------------------------|------|
| Bastard Founts .. .. .                      | 219  |
| Bill of Letters .. .. .                     | 221  |
| Breaks .. .. .                              | 222  |
| Cancel's .. .. .                            | 223  |
| Casting off Copy .. .. .                    | 223  |
| Head-lines to Chapters, &c. .. .. .         | 227  |
| Indexes .. .. .                             | 228  |
| Making Measure .. .. .                      | 228  |
| Margin .. .. .                              | 229  |
| Notes .. .. .                               | 229  |
| Pages, their proper length .. .. .          | 231  |
| Preliminary Matter .. .. .                  | 232  |
| Proofs .. .. .                              | 233  |
| Quoted Matter .. .. .                       | 234  |
| Rule-work .. .. .                           | 235  |
| Rules to be observed by Compositors .. .. . | 237  |
| Signatures .. .. .                          | 240  |
| White Lines .. .. .                         | 241  |
| Poetry .. .. .                              | 241  |

## CHAPTER IX.

## SUPPLEMENTARY CHAPTER TO PART I.

|                                                                                                        |     |
|--------------------------------------------------------------------------------------------------------|-----|
| Latin, Greek, and other Foreign Nouns in common use,<br>with their Plurals .. .. .                     | 242 |
| On the Changes which some Letters undergo in English<br>Words derived from the Greek and Latin .. .. . | 246 |
| 'Shall and will' .. .. .                                                                               | 249 |
| Words ending in 'in' or 'ine' .. .. .                                                                  | 249 |

|                                              | PAGE |
|----------------------------------------------|------|
| Abbreviations used in Chemical Works .. .. . | 251  |
| Collective Nouns .. .. .                     | 252  |

---

## CHAPTER X.

### ABSTRACTS OF THE ACTS OF PARLIAMENT WHICH RELATE TO PRINTERS.

|                                                                                                                             |     |
|-----------------------------------------------------------------------------------------------------------------------------|-----|
| 13 Geo. II, cap. 19, relating to horse-races .. .. .                                                                        | 255 |
| 25 Geo. II, cap. 36, advertising with "No questions asked" .. .. .                                                          | 255 |
| 39 Geo. III, cap. 79, Press and Types to be registered .. .. .                                                              | 255 |
| ,,                 Name and Abode of Printer to be<br>affixed to the first and last leaf of every book, &c. .. .. .         | 256 |
| 39 Geo. III, cap. 79, A copy of everything printed to be<br>kept, and the name, &c. of the employer written thereon .. .. . | 257 |
| 39 Geo. III, cap. 79, Form of Notice to be given to the<br>Clerk of the Peace .. .. .                                       | 257 |
| 51 Geo. III, Appeal lies to the Quarter Sessions .. .. .                                                                    | 258 |
| 60 Geo. III, cap. 9, Definition of Newspapers .. .. .                                                                       | 259 |
| ,,                 Printers of Newspapers to give bond .. .. .                                                              | 260 |
| ,,                 Actions for penalties to be commenced<br>by the Attorney-General .. .. .                                 | 261 |
| Additional observations .. .. .                                                                                             | 261 |

---

|              |     |
|--------------|-----|
| INDEX.. .. . | 263 |
|--------------|-----|

## INTRODUCTION.

---

### A SKETCH OF THE HISTORY OF TYPOGRAPHY.

STRICTLY speaking, and according to the literal interpretation of the word, *Typography*, or the art of transferring, by pressure, some *design* from one body to another, has been practised from the most remote antiquity, in all ages and by all peoples, in however primitive a state of society they may have lived, and may, therefore, confidently be asserted to have been an invention of the very earliest times.

Of this fact we have authentic and indubitable evidence; for, in that most ancient and most authoritative of all books, the Bible, so soon as the time of Moses, we find the Israelites (Lev. xix, 28) prohibited from printing or stamping any marks upon their persons; which is of itself sufficient proof that the practice was at that time extremely common, and had been generally used ages before.

The early Egyptians, moreover, and also the Babylonians, were in the habit of stamping inscriptions on their bricks, many of which remain to the present day; examples of them being to be seen by the curious in the British Museum and other places. The art of stamping or printing from seals (which is also, according to the definition of the word given above, pure *Typography*) is



mentioned in history so early as the thirtyeighth chapter of Genesis, where we read that Judah, one of the sons of Jacob, gave his seal or signet in pledge to Tamar; and it is recorded of Jezabel, the wife of Ahab, that "she wrote letters in Ahab's name, and sealed them with his seal, and sent the letters unto the elders and to the nobles in his city, dwelling with Naboth," whose vineyard Ahab coveted, but could not obtain. That the Eastern nations, as well as the early Greeks and Romans, used seals as authoritative evidence of the genuineness of the documents on which the symbols they contained were impressed, is vouched for by the most remote historical evidence, as well as by some of the seals themselves, which are in existence to this day, both in Europe and in Asia.

The art of stamping money with some effigy was another step in Typography, introduced at a very early period. Herodotus (Clio, i, 94\*) assigns the invention to the Lydians, nearly a thousand years before the birth of Christ; and the Hindoos had a coin which they declared to be no less than 4,000 years old, and which is now in the Museum of the East-India House.

But the first step in the discovery of the art of what is now generally considered Typography, or word-printing,—that is, the transference of letters or words from one body to another, by the means of some viscid liquid or ink distributed over the surface of the *type*, and *pressed upon*, not *into*, another body, is undoubtedly to be assigned to the Chinese, and probably took place somewhere about the tenth century of our era. The invention of this all-important step in the art is, by the Chinese themselves, awarded to a learned mandarin, named Foong-taon. His method of proceeding was as follows: "He placed a

\* His words are: Λυδοὶ πρῶτοι δὲ ἀνθρώπων τῶν ἡμεῖς ἴδμεν, νομίμα χρυσοῦ καὶ ἀργύρου κοψάμενοι ἐχρήσαντο.—The Lydians were the first people, as far as known to us, who used stamped gold and silver money.

page of writing, while it was wet, upon the face of a smooth piece of wood. The writing made a mark on the wood, just as a letter does when it is turned down upon a sheet of blotting-paper. A copy of the writing was, in other words, impressed on, or transferred to, the wood. Then all that part of the surface of the wood not touched by the writing,—that part between and around the strokes of the characters,—was cut away with a chisel or graver; so that the wood was converted into an engraved tablet; with this difference, that in an engraving the letters are cut *into* the face of the material, like the inscription on a tombstone, while, in this kind of printing, the face itself was cut away, leaving the letters standing out, like the raised letters we see on a shop-front. The letters thus formed by Foong-taon were wetted with some kind of ink; paper was then pressed upon them, and an inken copy of the letters was thereby transferred to the paper. This was really and truly the art of printing." And to this practice of block-printing the Chinese adhere to the present day; being in some measure constrained thereto by the nature of their language, which does not possess any alphabet, according to our notion of the term, but is completely logographic, or word-formed, and would consequently necessitate the use of an immense number of separate types, were they used singly.

It was not until the time of Marco Polo, the celebrated Venetian traveller, about the middle of the thirteenth century, that Europe became practically acquainted with China, its arts or its sciences, nor, consequently, with the discovery of printing: till that time China was known but in name, as no European had ever before set foot in the empire. Nevertheless, shortly after this period, printing from wooden blocks began to be practised even in the West; the first to exercise the art being the two Cunios, relatives of Pope Honorius IV, who resided at Ravenna, on the borders of the Gulf of Venice. Playing-cards,

supposed by some to have been invented to amuse the unfortunate Charles VI, were also printed from blocks, about 1350, in exactly the same way as the Chinese print,—that is, with a brush; as also were little books, subsequently; some of which are still in existence.

The introduction of movable types, however, constitutes the most important step in the progress of the art as now practised; and to this our observations will be confined. But, from the uncertainty in which the invention is involved (the earliest printers concealing as much as possible their knowledge of the art, and passing off the productions of their presses as genuine manuscripts), it was long a disputed point, and is so still, whether Mentz or Haerlem could claim the honor of being the seat where the noble art was first practised; both places finding advocates, who asserted the claims of their favorite city with the utmost vehemence and confidence. The learned Dr. Willis delivers his opinion in the following concise manner:—"About the year 1450 the art of printing was invented and practised in Germany, but whether first at Mentz or Haerlem, is not determined; for it appears, upon an impartial inquiry, that those who had it in consideration before it was brought to perfection, disagreeing among themselves, separated company, and some of them at Haerlem, and others at Mentz, pursued the practice of their former employ, at one and the same time."

This is probably a tolerably correct statement of the case, with which I should be inclined, in a practical work of this nature, to remain satisfied; although, after reading all the arguments, on both sides, which have come under my cognizance, my own opinion decidedly tends to award the palm to the latter city. Nevertheless, as some of my younger readers may desire to know a little more on the subject, I will submit for their inspection a short outline of the matter, as given by those favorable to the claims of Haerlem.

The city of Haerlem, in the north of Holland, it is said, was a flourishing place even as early as the twelfth century. The streets were adorned with groves of trees by the liberal public spirit of its rich merchants; and for these, as well as for the culture of flowers, it had been long famous. Amongst the inhabitants of Haerlem in the year 1424, was one Laurence Zanssen. He was churchwarden, treasurer, and sexton of the parish church of St. Bavon; and for that reason assumed the surname of Coster,—that is, sexton. He lived in a large house opposite the royal palace: it is now the Town Hall, and, owing to its association with Coster's name, is one of the show-places of the city at the present day. Coster was in the habit of walking in the groves which adorned the neighbourhood of the city, and, to amuse his grandchildren, hit upon the plan of cutting some letters from the bark of the beech-tree in a reversed position, and, daubing them with some kind of color, thus printed their names. The thought immediately occurred to him, that this could be carried to any extent; and hence, in conjunction with his son-in-law, Thomas Peter, this simple amusement led to the formation of movable wooden types, and to the printing of a book with them; although, as must be evident to the reader, this was a work of infinite trouble. Their first production contained the letters of the alphabet, the Lord's Prayer, the Creed, and three short prayers. A copy of this book, on parchment, printed on one side only, but with the leaves pasted together, is said to be still in existence, and is thought to have been completed about the year 1439.

Finding that wooden letters were not hard enough to resist the pressure used in printing, Coster is reported, afterwards, to have invented lead, and next pewter types; and as the demand for his productions increased rapidly, he found it necessary to increase the number of his workmen, to whom he administered an oath, binding them



not to divulge the secret of his art. But one of these, asserted to have been John Guttemberg, a native of Mentz, was not able to resist the allurements of the great profit which would accrue to himself, were he to commence business on his own account. On the Christmas-eve, therefore, of 1439, he seized the opportunity of Coster's absence at church, to purloin a quantity of his master's type, and to flee no one knew whither. He eventually, however, turned up at Amsterdam; from thence removed to Cologne; and finally settled at Mentz, or Mayence, where he immediately commenced operations as a printer. His first productions were a grammar, then in high repute, entitled 'Alexandri Galli Doctrinale,' and the 'Tractatus Logicus' of Petrus Hispanus. His younger brother, also called John (the elder being distinguished by the appellation of Geinsfleisch) went to Strasburg, and there entered into an agreement with some of its citizens to disclose to them the important secret; but as he had never acquired a knowledge of the art, his promises turned out abortive, and the scheme came to nothing.

His elder brother, however, with the assistance of a wealthy goldsmith, named John Faust, continued the successful practice of the art at Mentz; the first book that they printed with metal types being the Bible, commonly known as the Mazarine Bible: it consisted of 637 leaves, with two columns of print on each page, and occupied seven years in its production; being printed on vellum, and on one side only.

In 1450, the elder Guttemberg ceased to be the partner of Faust, who, in the following year, joined the younger brother; but, disputes arising between them, this partnership also ceased in 1455, when the business was conducted by Faust alone. Shortly after this period, a workman of Faust's, called Peter Schoeffer, succeeded in the art of *casting* metal types, which had been previously *cut* on solid pieces of metal. By this process, the manufacture of types became more easy, the cost less, and their



uniformity and regularity much improved. For this essential piece of service, Schoeffer was rewarded with the hand of his master's daughter. The first book printed with this kind of type was the 'Rationale Divinorum Officiorum,' in 1459.

After the younger Guttemberg parted from Faust, he was enabled, through the assistance of Conrad Humery, syndic of Mentz, to recommence business. Among other works, he printed the 'Catholicon,' in which he ascribed the honor of the invention of printing to the city of Mentz; an honor before claimed both by Faust and Schoeffer.

In order to dispose of an edition of the Bible to which we before alluded, Faust proceeded to Paris, and sold one copy to the king for 750 crowns, and another to the archbishop of Paris for 300; and others, at inferior prices, to people less eminent;—not, be it remarked, as printed books (for this, as previously observed, the printers carefully concealed), but as manuscripts. But the exact similarity of each copy, and the rapidity with which they were produced, are said to have led to the apprehension of Faust as a magician, and as one having dealings with the devil: he was consequently arrested and imprisoned, when, to save himself from death, he revealed his secret, and was set at liberty; but died soon after, probably in Paris, of the plague, which was raging there at that time.

The elder Guttemberg died in 1462,\* and the younger

\* There is at Mentz, on the front of the house wherein Guttemberg lived, the following inscription, which was put up in the year 1507 or 1508:—

JOANNI GUTTEMBERGENSI  
MOGUNTINO,  
QUI PRIMUS OMNIUM LITERAS AERE  
IMPRIMENDAS INVENIT,  
HAC ARTE DE ORBE TOTO BENE MERENTI,  
YVO VINTIGENSIS  
HOC SAXUM PRO MONUMENTO POSUIT.

in 1468 ; but the art continued to be practised at Mentz by Schoeffer, in conjunction with a kinsman of Faust and Conrad Humery.

To the earlier part of this account it is objected by the advocates of Mentz,—1. That it is only sustained by *hearsay* evidence, first broached by the historian Junius, about a hundred and twenty years after the supposed invention of the art by Coster ;—2. That the account of the process of the discovery is improbable, if not absurd : for the *bark* of the beech-tree is not at all adapted to the purpose of forming letters ;—3. That there is no evidence of the results of the Haerlem press for twenty years after its supposed establishment ;—4. That there is no proof of any rivalry having existed between the press of Haerlem and that of Mentz, as there would have been had Mentz become possessed of the art in the clandestine way represented by Junius ;—5. That no productions of this press are extant, neither does any contemporary historian make any mention thereof.

These, and other objections, are urged, with considerable force, by the partisans of Mentz ; but as it does not enter into my plan to pursue the matter at any length, and to weigh the arguments on both sides of the question in detail, I shall here leave it, content with the expression of my opinion already given, and with having indicated the antagonism which exists ; but should any of my readers

And, on his death (or his brother's), the following monument was placed near his tomb, in the church of the Recollects, in that city :—

D. O. M. S.  
JOHANNI GEINSFLEISCH,  
ARTIS IMPRESSORIÆ REPERTORI,  
DE OMNI NATIONE ET LINGUA OPTIME MERITO,  
IN NOMINIS SUI MEMORIAM IMMORTALEM,  
ADAM GELTHUS POSUIT.

And, in 1837, a statue to Guttemberg, by Thorwaldsen, was inaugurated at Mentz with much splendor.

feel disposed to investigate the matter at greater length, they will find abundant occupation for their leisure hours, in weighing the conflicting accounts of the hundred and thirty writers who have given this subject the benefit of their lucubrations.

However, when the secret was once divulged, a knowledge of the art of printing from cast metal types spread with wonderful rapidity. It soon found its way to Italy, and was practised at Subiaco, in the Roman states, as early as 1465; in England, at Oxford, in 1468 (?); in France, at Paris, in 1469; in Spain, at Barcelona, in 1475: in the year 1490 it also reached Turkey, and penetrated into Russia in 1560. The shape of the types was also changed from Gothic or German to semi-Gothic, a kind of Roman letter, first used in Rome in 1467; and three years afterwards, Jenson of Venice cut the first Roman type in the shape we have it to this day. Aldus of Venice invented Italic letters in 1488, and the productions of the Aldine press soon became famous. Greek types were cast at Mentz in 1465, and Hebrew ones in 1482; and not many years after, the Vatican and Paris printers introduced the Syriac, Arabic, Persian, Armenian, and Coptic or Egyptian characters. Aldus printed the works of nearly all the Greek authors, with Greek types of singular beauty. But although the art thus spread so rapidly, it met with a great deal of opposition from the copyists, whose occupation, it was at once seen, it would ultimately destroy. Nevertheless, as is the case with all real improvements, it continued to spread wider and wider, and the benefits thereof became day by day more and more appreciated.

It is supposed by some, that the art of printing was practised in the University of Oxford before the time of Caxton, who is generally regarded as the first English printer: for a book, containing forty pages, and entitled ‘*Expositio Sancti Ieronimi in Simbolum Apostolorum, ad*

Papam Laurentium,' has been found in the University of Cambridge, and at the end of it is a statement that the printing of it was completed at Oxford, on the 17th of December, 1468; and, consequently, some years before Caxton commenced the practice of the art. It is printed in the German type, very similar to that used by Faust and Guttemberg, while Caxton employed in his first books a different style of letter.

The arguments on both sides of the question, as well as on the discovery of the art of printing itself, I will here condense from the learned Dr. Conyers Middleton's account of the matter:—

It was, he says, the concurrent opinion of our historians, that the art of printing was introduced and first practised in England by William Caxton, a mercer and citizen of London, who, by his travels abroad, and a residence of many years in Holland, Flanders, and Germany, in the affairs of trade, had an opportunity of informing himself of the whole method and process of the art; and by the encouragement of the great, and particularly of the abbot of Westminster, first set up a press in that abbey, and began to print books soon after the year 1471.

This was the tradition of all our writers, until the book alluded to above, which had scarce been observed before the Restoration, was then taken notice of by the curious, and was immediately considered, by many, a clear proof and monument of the exercise of the art of printing in England several years before Caxton began to practise it.

The only difficulty was, to account for the silence of history on an event so memorable, and the want of any memorial in the university itself, concerning the establishment of a new art amongst them, of such use and benefit to learning. But this likewise has been supposed to be cleared up by the discovery of a record, which had lain obscure and unknown at Lambeth House, in the register of the see of Canterbury, which gives



a narrative of the whole transaction, drawn up at the very time.

An account of this record was first published in a thin quarto volume, in English, with this title: 'The Original Growth of Printing, collected out of History and the Records of this Kingdom: wherein is also demonstrated, that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. By Richard Atkyns, Esq., London, 1664.'

It sets forth, in short, that as soon as the art of printing made some noise in Europe, Thomas Bouchier, archbishop of Canterbury, moved King Henry VI to use all possible means to procure it to be brought into England: the king approving the proposal, dispatched one Mr. Robert Turnour, an officer of the robes, into Flanders, with money for the purpose, who took to his assistance William Caxton, a man of abilities, and knowledge of the country; and these two found means to bribe and entice over into England one Frederick Corsellis, an under-workman in the printing-house at Haerlem, where John Guttemberg had lately invented the art, and was then personally at work; which Corsellis was immediately sent down to Oxford under a guard, to prevent his escape, and to oblige him to the performance of his contract; where he produced the book before mentioned, but without any name of the printer.

From the authority of this record, some later writers—namely, Mr. Wood, the learned Mr. Mattaire, Palmer, and Bagford, who published proposals for a History of Printing—declare Corsellis to have been the first printer in England. But it is strange that a piece so fabulous, and carrying such evident marks of forgery, could impose upon men so well-informed and sagacious.

For, first, the asserted fact does not correspond with the condition of the times,—towards the close of the reign of the sixth Henry, in the very heat of the civil wars,



when it is not credible that a prince, struggling for life as well as his crown, could have leisure or disposition to attend to a project that could hardly be thought of, much less executed, in times of such calamity. The printer, it is said, was graciously received by the king, made one of his sworn servants, and sent down to Oxford with a guard, &c.; all which must have passed before the year 1459; for Edward IV was proclaimed in London before the end of it, and crowned about the midsummer following; and yet we have no fruit of all this labor and expense till ten years after, when the little book before described, is supposed to have been published from that press.

Secondly: the silence of Caxton concerning a fact in which he is said to have been a principal actor, is a sufficient confutation of it; for it was a constant custom with him, in the prefaces or conclusions of all his works, to give an historical account of all his labors and transactions, as far as they concerned the publishing and printing of books. And what is still stronger, in the Continuation of the 'Polychronicon,' compiled by himself, and carried down to the end of the reign of Henry VI, he makes no mention of the expedition in quest of a printer, which he could not well have omitted, had it been true; whilst, in the same book, he takes notice of the invention and beginning of printing in the city of Mentz.

There is a further circumstance in Caxton's history that seems inconsistent with the record; for we find him still beyond sea, about twelve years after the supposed transaction, learning with great charge and trouble the art of printing, which he might have done with ease at home, if he had got Corsellis into his hands, as the record imports, so many years before; but he probably learnt it at Cologne, where he resided in 1471, and where books had been first printed with a date the year before.

To the silence of Caxton, we may add that of the

Dutch writers: for it is very strange, as Mr. Chevillier observes, if the story of the record be true, that Adrian Junius, who has collected all the groundless ones that favor the pretensions of Haerlem, should never have heard of it.

But, thirdly, the most internal and direct proof of its forgery, is its ascribing the origin of printing to Haerlem, where John Guttemberg, the inventor, is said to have been personally at work, when Corsellis was brought away, and the art itself to have been first carried to Mentz by a brother of one of Guttemberg's workmen: for it is certain, says the learned doctor, that printing was invented and propagated from Mentz. Caxton's testimony seems alone decisive, who, in the Continuation of the 'Polychronicon,' says, "About this time [viz. 1455] the crafte of empryntyng was first found in Mogounce in Almayne." Now Caxton was in Germany at the very time when the first rude essays in printing were attempted; and there he continued for thirty years,—viz., from 1441 to 1471; and as he was particularly curious and inquisitive after this new art, of which he was endeavoring to get perfect information, he could hardly be ignorant of the place where it was first exercised.

Besides the evidence of Caxton, we have another contemporary authority, from the 'Black Book, or Register of the Garter,' published by Mr. Anstis, where, in the thirtyfifth year of Henry VI, anno 1457, it is said, "In this year of our most pious King, the art of printing books first began at Mentz, a famous city of Germany."

Fabian also, the writer of the Chronicle, an author of good credit, who lived at the same time with Caxton, though some years younger, says, "This yere [viz. 35th of Henry VI], after the opynyon of dyverse wryters, began in a Citie of Almaine, namyd Mogunce, the Crafte of empryntyng Bokys, which sen that tyme hath had wonderful encrease."

We need not pursue this question any further,—the testimonies commonly alleged on it, may be seen in Mattaire, Palmer, &c., and shall only observe, that we have full and authentic evidence for the cause of Mentz, in an edition of Livy from that place, dated 1518, by John Schoeffer, the son of Peter, the partner and son-in-law of John Faust; where the patent of privilege granted by the emperor to the printer, the prefatory epistle of Erasmus, the epistle dedicatory to the prince by Ulrich Hutten, the epistle to the reader, of the two learned men who had the care of the edition,—all concur in asserting the origin of the art to that city, and the invention and first exercise of it to Faust; and Erasmus particularly, who was a Dutchman, would not have decided against his own country, had there been any ground for the claim of Haerlem.

But to return to the Lambeth record: as it was never heard of before the publication of Atkyns's book, so it has never since been seen or produced by any man, though the registers of Canterbury have on many occasions been diligently and particularly searched for it. They were examined, without doubt, very carefully by Archbishop Parker, for the compiling of his 'Antiquities of the British Church;' where, in the life of Thomas Bourchier, though he congratulates that age on the noble and useful invention of printing, yet is silent as to the introduction of it into England by the endeavors of that archbishop; nay, has given the honor of the invention to Strasburg; which clearly shows that he knew nothing of the story of Corsellis being conveyed from Haerlem, and that the record was not in being in his time. Palmer himself owns that it was not to be found there when he wrote; neither has any subsequent investigation succeeded in bringing it to the light of day.

On these grounds, we may pronounce the record to be a forgery, notwithstanding what may have been asserted at various times in favor of its authenticity.

But, although we have thus got clear of the record. the

book itself, nevertheless, stands firm, as a monument of the exercise of printing in Oxford, six years before the date of any book printed by Caxton. This fact is strong, and, in ordinary cases, would be regarded as certain evidence of the age of a book; but in this particular case, there are such contrary facts to balance it, and such circumstances to turn the scale, that, to speak freely, warrants us in coming to the conclusion that the date has been falsified by the printer, either by design or through mistake, and that an x has been dropped or omitted in the date of the impression of the book.

Examples of the kind are quite common in the course of printing. It has been observed that several dates have been altered very artfully after publication, to give them the credit of greater antiquity. They have at Haerlem, in large quarto, a translation into Dutch of Bartholomæus 'De Proprietatibus Rerum,' printed in M.CCCC.XXXV, by Jacob Bellart. This they show to confirm their claim to the earliest printing, and deceive the unskilful. But Mr. Bagford, who had seen another copy with a true date, discovered the cheat; by which the L had been erased so cunningly, that it was not easy to perceive it. But besides the frauds of an after-contrivance, there are many false dates originally given by the printers; partly by design, to raise the value of their works, but chiefly by negligence and blunder. There is a Bible at Augsburg, dated 1449, where the two last figures are transposed, and should stand thus,—1494. Chevillier mentions three more: one at Paris, of 1443; another at Lyons, 1446; a third at Basle, 1450; though printing was not used in any of these places till many years after. Orlandi describes three books with the like mistakes from Mentz; and J. Koelhoff, who first printed about the year 1470, at Cologne, has dated one of his books anno M.CCCC.; that is, with a c omitted; and another, anno 1458, which Palmer imputes to design rather than mistake.



But what makes most for our argument, is a book from the famous printer Nicholas Jenson, of which Mr. Mattaire gave the first notice, called '*Decor Puellarum*,' printed in the year M.CCCC.LXI. All the other works of Jenson were published at Venice between 1470 and 1480, which justly raised a suspicion that an x had been dropped from the date of this, which ought to be advanced ten years forward; since it was not credible that so great a master of the art, who at once invented and perfected it, could lie so many years idle and unemployed.

These instances, with many more that might be collected, show the possibility of Dr. Middleton's conjecture; and, for the probability of it, the book itself affords sufficient proof: for, not to insist on what is less material,—the neatness of the letter, and regularity of the pages, &c., above those of Caxton,—it has one mark that seems to carry the matter beyond the probable, and to make it even certain; namely, the use of signatures, or letters of the alphabet placed at the bottom of the page, to show the sequel of the sheets and leaves of each book; an improvement contrived for the direction of the bookbinders, which yet was not practised or invented at the time when this book is supposed to have been printed: for we find no signatures in the books of Faust or Schoeffer at Mentz, nor in the more improved and beautiful impressions of John de Spira, and Jenson at Venice, till several years later. There is a book in the public library at Cambridge that seems to fix the very time of their invention, at least in Venice, the place where the art itself received the greatest improvements. It is styled: '*Baldi Lectura super Codic.*,' &c., printed by John de Colonia and John Manthen de Gherretzem, in the year M.CCCC.LXXIII. It is a large handsome volume in folio, without signatures, till about the middle of the book, in which they are first introduced, and so continued forward; which makes it probable, that the first thought of them was suggested



during the time of the impression: They were used at Cologne in the year 1475 ; at Paris, 1476 ; by Caxton, not before 1480 : but if the discovery had been brought into England, and practised at Oxford twelve years before, it is not probable that he would have printed so long at Westminster without them.

Mr. Palmer, indeed, says that Anthony Zarot was esteemed the inventor of signatures, and that they are found in a Terence printed by him at Milan, in 1470, in which year he first printed. Allowing them to be in the Terence, and Zarot the inventor, it confutes the date of our Oxford book, as effectually as if they were of later origin at Venice, as there is reason to imagine, from the testimony of all old books.

What further confirms this opinion is, that from the time of the pretended date of this book, 1468, we have no other fruit or production from the press at Oxford for eleven years next following ; and it cannot be imagined that a press, established with so much pains and expense, could be suffered to lie so long idle and useless ; whereas, if our conjecture be admitted, all the difficulties that seem insuperable and inconsistent with the supposed era of printing there, will vanish at once. For, allowing the book to have been printed ten years later, in the year 1478, then the use of signatures can be no objection : a foreign printer might introduce them ; Caxton follow his example ; and the course of printing, and sequel of books published at Oxford, will proceed regularly, beginning that year, and proceeding in order, and almost uninterruptedly, downward.

We shall now return to Caxton, and state, as briefly as we can, the positive evidence that remains of his being the first printer of this kingdom ; for what has already been alleged is chiefly negative or circumstantial. And here, as before hinted, all our writers before the Restoration, who mention the introduction of the art amongst us, give

him the credit of it, without any contradiction or variation. Stowe, in his 'Survey of London,' speaking of the thirtyseventh year of Henry VI, or A.D. 1458, says: "The noble science of printing was about this time found at Magunce, by Joh. Guttemberg, a knight; and William Caxton, of London, mercer, brought it into England, about the year 1471, and practised the same in the Abbey of Westminster." Trussel gives the same account in the 'History of Henry VI,' and Sir Richard Baker in his 'Chronicle;' and Mr. Howell, in his 'Londinopolis,' describes the place where the abbot of Westminster set up the first press for Caxton's use, in the Almonry or Ambry. As a confirmation of this opinion, Mr. Newcourt, in his 'Repertorium,' vol. i, p. 721, speaks thus:—"St. Ann's, an old chapel, over against which the Lady Margaret, mother to King Henry VII, erected an almshouse for poor women, which is now turned into lodgings for singing-men of the college. The place wherein this chapel and almshouse stood, was called the Eleemosynary, or Almonry, now corruptly the Ambry; for that the alms of the abbey were there distributed to the poor; in which the abbot of Westminster erected the first press for book-printing that ever was in England, about the year of Christ 1471, and wherein William Caxton, citizen and mercer of London, who first brought it into England, practised it." This chapel was a retired place, and free from interruption; and from this, or some other chapel, it is supposed the name of *Chapel* has been in use in all printing-offices in England ever since. But, above all, the famous John Leland, librarian to Henry VIII, who, by way of honor, had the title of the Antiquary, and lived near to Caxton's own time, expressly calls him the first printer of England, and speaks honorably of his works: and as he had spent some time in Oxford, after having first studied and taken a degree at Cambridge, he could hardly be ignorant of the origin and history of printing

in that university. We cannot forbear adding, for the sake of a name so celebrated, the testimony also of Mr. Henry Wharton, who affirms Caxton to have been the first that imported the art of printing into this kingdom. On whose authority, the no less celebrated M. du Pin styles him likewise the first printer of England.

To the attestation of our historians, who are clearly in favor of Caxton, and quite silent concerning an earlier press at Oxford, the works of Caxton himself add great confirmation: the rudeness of the letter, irregularity of the page, want of signatures, initial letters, &c., in his first impressions, give a prejudice at sight of their being the first productions of the art amongst us. But, besides these considerations, notice has been taken of a passage in one of his books, that amounts, in a manner, to a direct testimony of it. "Thus end I this book," he says; "and for as moche as in wrytyng of the same my penne is worn, myn hande wery, and myn eyen dimmed with overmoche loking on the whit paper—and that age crepeth on me dayly—and also because I have promysid to dyverce gentilmen and to my frendes to adresse to hem as hastily as I myght this sayd book, therefore I have practysed, and lerned at my grete charge and dispense to ordeyne this sayd book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben, to thende that every man may have them attones [at once]; for all the books of this storye, named the Recule of the historyes of Troyes, thus emprynted as ye here see, were begonne in oon day and also finished in oon day," &c.

This is the very style and language of the first printers, as everybody knows who has been at all conversant with old books. Faust and Schoeffer, among the first inventors, set the example in their first works from Mentz, by informing the public, at the end of each, that they were not drawn or written by a pen (as all books had been

before), but made by the new art and invention of printing, or stamping them by characters or types of metal set in forms. In imitation of whom, the succeeding printers, in most cities of Europe, where the art was new, generally gave a similar notice ; as we may see from Venice, Rome, Naples, Basle, Augsburg, Louvain, &c. ; in the works of their earliest typographers ; just as our Caxton in the above instance.

As this is a strong proof of his being our first printer, so it is a probable one that this very book was the first of his printing. Caxton had finished the translation of the two first books at Cologne, in 1471 ; and having then good leisure, resolved to translate the third at that place ; in the end of which we have the passage before cited. Now, in his other books, translated, as this was, from the French, he commonly marks the precise time of his entering on the translation, of his finishing it, and of his putting it afterwards into the press ; which used to follow each other with little or no intermission, and were generally completed within the compass of a few months. So that in the present case, after he had finished the translation, which must have been in, or soon after 1471, it is not likely that he would delay the impression longer than was necessary for preparing his materials ; especially as he was engaged by promise to his friends, who seem to have been pressing and in haste, to deliver copies of it to them as soon as possible.

But as in the case of the first printer, so in this of his first work, we have a testimony, also from himself, in favor of this book ; for we have observed that in the recital of his works, he mentions it the first in order, before the book of Chess ; which seems to be a good argument of its being actually the first. “When I had accomplished dyvers werkys and hystorys translated out of Frenshe into Englyshe at the requeste of certayn lordes ladyes and gentylmen, as the Recuel of the hystories of Troye,



the boke of Chesse, the hystorye of Jason, the hystorye of the mirrour of the world—I have submysed myself to translate into Englyshe the legende of sayntes, called *Legenda aurea* in Latyn—and Wylyam Erle of Arondel desyred me—and promysed to take a resonyble quantyte of them—sente to me a worshipful gentylman—promysing that my sayd lord should duryng my lyf give and graunt to me a yerely fee, that is to note, a bucke in sommer and a doo in wynter,” &c.

All this, added to the common marks of earlier antiquity, which are more observable in this than in any other of his books,—viz., the rudeness of the letter, the incorrectness of the language, and the greater mixture of French words, than in his later pieces,—makes us conclude it to be his first work, executed when he came fresh from a long residence in foreign parts. Nay, there are some circumstances to make us believe that it was actually printed abroad, at Cologne, where he finished the translation, and where he had been practising and learning the art; for, after the account given above of his having learnt to print, he immediately adds: “Whiche book I have presented to my said redoubtid lady Margrete, Duchesse of Burgoyne, &c., and she hath well acceptid hit, and largely rewarded me,” &c.; which seems to imply his continuance abroad till after the impression, as well as the translation of the book. The conjecture is much strengthened by another fact attested by him, that he did really print at Cologne the first edition of Bartholomæus ‘*De Proprietatibus Rerum*,’ in Latin; which is affirmed by Wynkyn de Worde, in an English edition of the same book, in the following lines:—

“And also of your charyte beare in remembrance  
The soul of William Caxton first printer of this boke,  
In Laten tongue at Coleyn himself to advance,  
That every well disposyd man may thereon loke.”

It is certain that the same book was printed at Cologne



by John Koelhoff, and the first that appears of his printing, 1470, whilst Caxton was at the place, and busying himself in the art; and if we suppose him to have been the encourager and promoter of the work, or to have furnished the expense of it, he might possibly, on that account, be considered at home as the author of it.

It is now time to draw to a conclusion, to avoid being censured for spending too much pains on an argument so apparent, where the only view is to set right some points of history that have been falsely or negligently treated by our writers, and, above all, to do a piece of justice to the memory of our worthy countryman William Caxton, and not suffer him to be robbed of the glory so clearly due to him, of having first introduced into this kingdom an art of great use and benefit to mankind;—a kind of merit that, in the sense of all nations, gives the best title to true praise, and the best claim to be commemorated with honor to posterity: and it ought to be inscribed on his monument, what is declared of another printer, Bartholomæus Bottonus of Reggio: *Primus ego in patria modo chartas ære signavi, et novus bibliopola fui, &c.*

Caxton died in 1491, and was succeeded in his business by Wynkyn de Worde and Richard Pynsent. The first-named of these introduced the Roman letter into England, and the shape of his letters was retained by the printers for two centuries afterwards. The punches and matrices he used for casting his types were to be seen as late as 1758. The art of printing from this time continued to spread with great rapidity, and numerous privileges were conferred by our monarchs, at different times, on its professors. But, as the art began to be looked upon, in the course of time, as an ordinary trade, the education of those that followed it underwent a corresponding decline; and thus, instead of improving, it rather retrograded with its extension; and, although it has much improved within

the last half-century, it hardly now, even in the best offices, excels the standard which it attained in the first century after its discovery.

---

The Dutch, for a long period, were the principal type-founders in Europe, and by them were the English printers mainly supplied, owing to a stupid law which prohibited the extension of their number in this country. The first person who became eminent in this art in England was William Caslon, about the commencement of the eighteenth century; his principal patrons being Mr. Watts, an eminent printer of that day, and the Society for Promoting Christian Knowledge. He so much improved the form of the type in use before his time, that England became an exporter thereof to Holland, instead of an importer from that country. In 1750 Baskerville, who had originally been a schoolmaster, still further improved the art. He was, besides, a manufacturer of presses, ink, and paper, and, in truth, of the whole of the apparatus used in the trade. His printing was very beautiful, the letters used being of slender and delicate form; and the books printed by him possess, even at this day, a high value throughout Europe, for accuracy, as well as for typographical beauty. Yet, it is melancholy to state, so little taste existed in England during Baskerville's lifetime for good printing, that he could not get employment; for he writes to Dr. Franklin: "Is it not to the last degree provoking, that, after having obtained the reputation of excelling in the most useful art known to mankind, I cannot get even bread by it?" It is no wonder, then, that little improvement was made in this respect for a considerable period; and, indeed, it was not until after the close of the great war of the French revolution, that taste began again to revive, and typefounding and printing again aspired to rival the productions of the early professors of the art.

Type, we may here remark, was for a long period, cast by hand only ; but Mr. Nicholson obtained a patent for a type-casting machine in 1790. Dr. Church, of Birmingham, also obtained a patent in 1825 for a plan of casting 75,000 letters in an hour ; and Mr. J. L. Pouchée actually succeeded in casting 24,000 letters an hour. Machine-made type, however, is used more generally in America than in Europe.

But there is another process of printing besides that with movable type, very much in use even in the present day ; and that is, the kind of block-printing known as *stereotype*. This is formed by taking a page or more of movable types, fixing them in a frame, and covering their surface with a liquid plaster or other substance, and when this is dry and rendered thoroughly hard, it is ready to be used as a mould, or matrix, for casting the metal plates which are to be printed from. The invention of this process is much disputed ; but its real discoverer would seem to have been one William Ged, a goldsmith of Edinburgh. This happened about the year 1725 ; and after spending two years in experiments, he succeeded in producing metal plates from movable type, in the manner described above. In 1729 he removed to London, and took into partnership a stationer and a typesetter, named respectively Fenner and James, to whom the privilege of printing Bibles and Prayer-books was granted by the University of Cambridge. Yet he met with such opposition, that he returned to Edinburgh, where he printed an edition of Sallust from stereotype plates in 1746. Here, however, he encountered as much opposition as in London, and continued to struggle on in poverty until his death, which happened in 1749. His invention now lay dormant for nearly half a century, when it was re-discovered by Mr. Tilloch, of Edinburgh, editor of the 'Philosophical Magazine,' who, in conjunction with Mr. Foulis, printer to the University of Glasgow, produced several works from stereotype plates.

This process is commonly adopted with all books likely to go through several editions, as it is much cheaper than recomposing; but the plates require care in their treatment, as they are apt to get broken and damaged both at the press and in the process of packing and unpacking.

The first method of printing consisted in placing the paper on the types with the hand, and rubbing the back of it with a brush, as the Chinese continue to do at this day. But as the art advanced, the increased size of the surface to be printed required the application of increased pressure. The screw would naturally suggest itself as at once the simplest and the most powerful means of obtaining great pressure; and it seems to have been adopted at the earliest period in the history of printing. The first press resembled the linen-press, the cider-press, and the other screw presses of the present day; specimens of which, with very little alteration, may even now be seen in some of the old-established London printing-offices. The first principal improvement was made by Blauen, a Dutchman, in the year 1620. Blauen's press was superseded by the Stanhope press, so called from Lord Stanhope, the inventor of it. The next improvement was the Albion press, which entirely superseded the screw, retained by the Stanhope, and substituted for it the lever. Other presses, which also adopt the lever as the moving power, are the Imperial and the Columbian; but, as this part of our book has regard to the Compositor only, a description of them, as also of printing-machines, would be out of place here; we will therefore proceed to the more immediate occupation of the Compositor.



## CHAPTER I.

## PRELIMINARY OBSERVATIONS — NAMES AND SIZES OF TYPE, ETC.

ON entering on this branch of our subject, it is perhaps necessary to caution the young printer against running away with the notion that skill in the more mechanical branches of his business can be acquired by the mere perusal of a book, or, indeed, that they can be effectually taught by these means; and therefore, all that I shall attempt to do, will be to give him such general instructions, and throw out such practical hints, as the nature of each subject of our investigation may seem to require; but manipulatory skill and expedition, and general practical efficiency, must be attained by careful attention to the mode of working of the most skilful operators, and a continual and persevering effort to arrive at the same degree of perfection. Neither shall I waste time and space in explaining the duties of the various individuals employed in a printing-office, nor in describing the implements used there; for a few weeks' intercourse with the one, and use of the other, will do more to enlighten the tyro on all such matters, than volumes of mere description on paper, with however many well-executed woodcuts adorned, or however entertaining, and apparently instructive, these may appear to the mere dilettante printer.

Let us proceed, then, at once with our subject, and suppose a youth newly entered upon the duties of his



noviciate as a compositor. What shall he learn first? To me it appears, as the names of the various sizes of type will come continually under his notice, and will be mentioned as matters of course in describing the *modus operandi* of composing, that we cannot, therefore, do better than commence our labors in this department by giving a description of them, and showing their relative proportions; so that the learner will hereafter clearly understand our meaning when mentioning any description of type by its generally recognized appellation.

The standard size of letter is called *Pica*. For although all the sizes of type generally employed in book-work have peculiar designations, yet all large-sized letters are reckoned as so many lines pica, and brass rule, leads,\* and furniture are cast or made up to this standard. Of this standard letter, then, six lines are, within a shade, equal to an inch of lineal measure, or  $71\frac{1}{2}$  lines to a foot. Here follows a specimen of it:—

*Pica.*

## Typographia ars est artium conservatrix.

This size is called *Cicero* by the French and Germans; by the Dutch *Mediaan*.

\* The following are the proportions which leads bear to the various sizes of type:—

*Pearl*—One four and one eight-to-pica.

*Ruby*—One four and one six-to-pica.

*Nonpareil*—Two fours, or three sixes, or four eight-to-pica.

*Emerald*—One four, one six, and one eight.

*Minion*—One four and two sixes.

*Brevier*—Two fours and one six.

*Bourgeois*—Three eights and two sixes.

*Long Primer*—Three fours, or six eights.

*Small Pica*—Two fours and two sixes.

*Pica*—Four fours, or six sixes, or eight eights.

*English*—Three fours and two sixes.

Descending in the scale of sizes, the next in order is

*Small Pica.*

Typographia ars est artium omnium conservatrix.

It seems to have been so called merely because it is somewhat less than pica, and filled up a gap between that size and the next to be mentioned. The French call it *Philosophie*; the Germans *Brevier* or *Rheinländer*; and the Dutch *Dessendiaan*. A lineal foot contains 83 lines.

Next to it is a very useful size, called

*Long Primer.*

Typographia ars est artium omnium conservatrix.

This size is three fourths of the size of pica, and is the kind of type in which the 'Corpus Juris' was first printed by the Germans. The French call it *Petit-Romain*; the Germans *Corpus* (for the reason above alluded to) or *Garmond*. Of it there are 89 lines to a foot.

Next comes a sized type much used in leaders of newspapers:—

*Bourgeois.*

Typographia ars est artium omnium conservatrix.

It is of French origin, and is there known by the title of *Gaillarde*; but the English name we took from the Dutch. It is equal to half a great primer, and is twice the size of diamond; or requires  $102\frac{1}{2}$  lines to measure one foot.

Descending further in the scale, we next come to

*Brevier.*

Typographia ars est artium omnium conservatrix.

It is supposed to have been so called because first used

to print the book of prayers called the *Breviary*. But the French name it *Petit-Texte*, or merely *Petit*, and the Germans, *Jungfer*.  $112\frac{1}{2}$  lines = one foot.

Coming to a smaller size, but yet a type of very common use at the present day in the *news* part of newspapers and periodical publications, we arrive at

*Minion.*

Typographia ars est artium omnium conservatrix.

It is an irregular size, not being exactly an aliquot part of any other type. In France it is known as *Mignonne*; in Germany, as *Colonel*. Of this size 121 lines measure a lineal foot.

The next size in order is half the depth of English, and is denominated

*Emerald.*

Typographia ars est artium omnium conservatrix.

Smaller still, and indeed, quite as small as can be read with any comfort, is

*Nonpareil.*

Typographia ars est artium omnium conservatrix.

It is equal to half a pica, and in France and Germany is known as *Nonpareille*.

The desire of compressing a great deal of matter into small space has led our founders to cast, and our printers to use, types even smaller than Nonpareil. They are—

*Ruby*, which is equal to half a Small Pica; *Pearl*, equal to half a Long Primer; and *Diamond*, which is not more than half a Bourgeois. Specimens of them here follow.

*Ruby.*

Typographia ars est artium omnium conservatrix.

*Pearl.*

Typographia ars est artium omnium conservatrix.

*Diamond.*

Typographia ars est artium omnium conservatrix.

Having illustrated the smaller descriptions of type, such as are commonly used in book-work, we will next begin again with Pica, and proceed in an ascending scale.

*Pica.*

Typographia ars est artium conservatrix.

The next size larger than Pica is by us denominated *English*; but by the Germans it is called *Mittel*, as being about midway between the largest and the smallest types formerly used in book-work. But the French and Dutch designate it as *Saint Augustin*. As before remarked, it is equal to two lines of emerald; or, in other words, 64 lines thereof measure a foot.

*English.*

Typographia ars est artium conserv.

We next come to the largest-sized type ordinarily used in book work at the present time: it is denominated *Great Primer*, and is equal to two lines of Bourgeois, and, of course, four of Diamond. It is called *Gros Romain* by the French, *Tertia* by the Germans, and *Text* by the Dutch.

*Great Primer.*

Typographia ars est artium.

For the next kind of type in the order of size we are

indebted to the French, who, as well as ourselves, call it *Paragon*. It is equal to two Long Primers, but is not much in use.

Now intervene three sizes of letter which speak for themselves; viz. *Double Pica* (or, rather, *Two-line Small Pica*), *Two-line Pica*, and *Two-line English*. Specimens of them are subjoined.

*Double Pica.*

**Typographia ars est, &c.**

*Two-line Pica.*

**Typographia ars.**

*Two-line English.*

**Typographia ars.**

Betwixt the last and Two-line Great Primer, comes another type with a distinct appellation. It is called *Albion*, and is equal in depth to four lines of Brevier, but is rarely met with in printing-offices in this country.

*Two-line Great Primer.*

**Typographia.**

Then we have *Two-line Double Pica*, which is of course equal to four lines of Small Pica; and next, *Trafalgar*, which intervenes midway between it and the next size, styled *French Canon*, equal to four lines of Pica, and the largest-sized type with a distinct appellation; all beyond



being reckoned as so many lines Pica. The only difference between French Canon and Four-line Pica is, that the latter has the face fully charged, and hence appears larger on paper than the former, which has what is called a large beard ; or, in other words, is bevilled from the face to the shank or body of the type. But it is not necessary to give examples of these sizes, as they are very rarely used except in jobbing.

The following tabular statement will show the real, or approximate, relative sizes of the ordinary printing-types, reckoning from Pica downwards, and commencing with ten lines of that letter.

| Pica. | Small Pica.      | Long Primer.     | Bourgeois.       | Brevier.         | Minion.          | Nonpareil. | Ruby.            | Pearl. |
|-------|------------------|------------------|------------------|------------------|------------------|------------|------------------|--------|
| 10    | 11 $\frac{1}{2}$ | 12 $\frac{1}{2}$ | 14               | 15 $\frac{1}{2}$ | 17               | 20         | 23               | 25     |
| 11    | 12 $\frac{1}{2}$ | 14               | 15 $\frac{1}{2}$ | 17               | 18 $\frac{1}{2}$ | 22         | 25 $\frac{1}{2}$ | 28     |
| 12    | 14               | 15               | 17               | 18 $\frac{1}{2}$ | 20 $\frac{1}{2}$ | 24         | 27 $\frac{1}{2}$ | 30     |
| 13    | 15               | 16 $\frac{1}{2}$ | 18 $\frac{1}{2}$ | 20               | 22               | 26         | 30               | 33     |
| 14    | 16               | 17 $\frac{1}{2}$ | 20               | 21 $\frac{1}{2}$ | 23 $\frac{1}{2}$ | 28         | 32 $\frac{1}{2}$ | 35     |
| 15    | 17 $\frac{1}{2}$ | 19               | 21 $\frac{1}{2}$ | 23               | 25 $\frac{1}{2}$ | 30         | 34 $\frac{1}{2}$ | 38     |
| 16    | 18 $\frac{1}{2}$ | 20               | 23               | 25               | 27               | 32         | 37               | 40     |
| 17    | 19 $\frac{1}{2}$ | 21 $\frac{1}{2}$ | 24               | 26 $\frac{1}{2}$ | 28 $\frac{1}{2}$ | 34         | 39 $\frac{1}{2}$ | 43     |
| 18    | 21               | 22 $\frac{1}{2}$ | 25 $\frac{1}{2}$ | 28               | 30 $\frac{1}{2}$ | 36         | 41 $\frac{1}{2}$ | 45     |
| 19    | 22               | 24               | 27               | 29 $\frac{1}{2}$ | 32               | 38         | 44               | 48     |
| 20    | 23               | 25               | 28 $\frac{1}{2}$ | 31               | 34               | 40         | 46               | 50     |
| 21    | 24               | 26 $\frac{1}{2}$ | 30               | 32 $\frac{1}{2}$ | 35 $\frac{1}{2}$ | 42         | 48 $\frac{1}{2}$ | 53     |
| 22    | 25 $\frac{1}{2}$ | 27 $\frac{1}{2}$ | 31 $\frac{1}{2}$ | 34               | 37               | 44         | 51               | 55     |
| 23    | 26 $\frac{1}{2}$ | 29               | 32 $\frac{1}{2}$ | 35 $\frac{1}{2}$ | 39               | 46         | 53               | 58     |
| 24    | 27 $\frac{1}{2}$ | 30               | 34               | 37               | 40 $\frac{1}{2}$ | 48         | 55 $\frac{1}{2}$ | 60     |
| 25    | 29               | 31 $\frac{1}{2}$ | 35 $\frac{1}{2}$ | 38 $\frac{1}{2}$ | 42               | 50         | 58               | 63     |
| 26    | 30               | 32 $\frac{1}{2}$ | 37               | 40               | 44               | 52         | 60               | 65     |
| 27    | 31               | 34               | 38 $\frac{1}{2}$ | 42               | 45 $\frac{1}{2}$ | 54         | 62 $\frac{1}{2}$ | 68     |
| 28    | 32 $\frac{1}{2}$ | 35               | 40               | 43 $\frac{1}{2}$ | 47 $\frac{1}{2}$ | 56         | 65               | 70     |
| 29    | 33 $\frac{1}{2}$ | 36 $\frac{1}{2}$ | 41               | 45               | 49               | 58         | 67               | 73     |
| 30    | 34 $\frac{1}{2}$ | 38               | 42 $\frac{1}{2}$ | 46 $\frac{1}{2}$ | 50 $\frac{1}{2}$ | 60         | 69 $\frac{1}{2}$ | 75     |

We have seen above, that types are known by various names, according to their *size*; but they are also distinguished according to the *formation* and *shape* of the letter. The common distinctions of *Roman* and *Italic* are known to everybody; but, besides these, there are types called *Egyptian*, *Sans-serif*, *Outline*, *Black*, *Albion*, *Skeleton*, *Antique*, *Clarendon*, *Rustic*, *Elongated*, *Compressed*, *Old English*, *Elizabethan*, *Alhambra*, *Tuscan*, *Open*, *Shaded*, *Church Text*, *Ornamental*, and other descriptions; to which the ingenuity and taste of our typefounders and the increased demand for ornament and display, are continually making additions. Illustrations of some of the most usual of these we proceed to adduce.

*Egyptian (Brevier).*

**TYPOGRAPHIA ARS EST ARTIUM OMNIUM**

---

*Sans-serif (Brevier).*

**TYPOGRAPHIA ARS EST ARTIUM OMNI**

---

*Sans-serif Extended (Nonpareil).*

**TYPOGRAPHIA ARS EST ARTIUM CONSERVATRIX**

---

*Outline (Long Primer).*

**TYPOGRAPHIA ARS EST ARTIU**

---

*Albion (Long Primer).*

**TYPOGRAPHIA ARS EST ARTIUM**

---

*Antique (Minion).*

**TYPOGRAPHIA ARS EST ARTIUM OMNIUM**

*Club (Pica).*

Typographia ars est artium conservatrix

---

*Clarendon (Brevier).*

TYPOGRAPHIA ARS EST ARTIUM OMNIUM

---

*Skeleton Clarendon (Pica).*

TYPOGRAPHIA ARS EST ARTIUM OMNIUM

---

*Extended Roman (Nonpareil).*

TYPOGRAPHIA ARS EST ARTIUM OMNIUM

---

*Rustic (Pica).*

TYPOGRAPHIA ARS EST ARTIUM

---

*Augustine Black (Pica).*

Typographia ars est artium omnium

---

*Black (Brevier).*

Typographia ars est artium omnium conserbatrix

---

*Elizabethan, or Church Text (Pica).*

Typographia ars est artium omnium conserbatrix

---

*Alhambra (Double Pica).*

Typographia ars est artium omnium

*Etruscan (Long Primer).*

**TYPOGRAPHIA ARS EST ARTIUM**

---

*Shaded (English).*

**TYPOGRAPHIA ARS EST**

---

*Ornamental (Brevier).*

**TYPOGRAPHIA ARS EST ARTIUM**

---

*Condensed Albion (Long Primer).*

**Typographia ars est artium omnium conservatrix**

---

*Tuscan (Brevier).*

**TYPOGRAPHIA ARS EST ARTIUM OMNIUM**

---

*De la Rue (Pica).*

**TYPOGRAP~~HIA~~ ~~ARS~~ EST ~~ARTIUM~~**

---

*Elzevir (Two-line Nonpareil).*

**TYPOGRAPHIA ARS EST**

---

*Condensed Roman (Two-line Nonpareil).*

**TYPOGRAPHIA ARS EST ARTIUM**

*Compressed Roman (Great Primer).*

Typographia ars est artium

---

*Expanded Roman (Long Primer).*

Typographia ars est artium

---

*Court Hand (Two-line English).*

*Typographia ars est artium*

---

*Script (Two-line English).*

*Typographia ars est artium*

---

*Italian (Two-line Pica).*

*Typographia ars est artium omnium*

---



## CHAPTER II.

DISTRIBUTING AND COMPOSING, AND THEIR  
ALLIED OPERATIONS.

SUPPOSING our neophyte to have obtained a tolerable knowledge of the various sizes of type, by means of sorting pie, or any other process which the judgement of those to whom his education is intrusted, may suggest, or circumstances render desirable, he will next proceed to the act of *distributing*; that is, placing each letter in the box or compartment assigned to it. But, before entering upon this operation, let us take a glance at what ought to have been his previous occupations, and his present qualifications.

Firstly, then, we may state broadly, that he ought to have received a tolerable education; he ought to be well acquainted with the principles of English grammar, and especially of its orthography; as also with the art of punctuation, the laws of syllabication, and the formation of derivative, inflected, and compound words; the proper use of capitals, and other kindred subjects. But as he will not have had much opportunity of mastering these subjects at school, nor will he, in all probability, be able to acquire them from the persons under whose tuition he may be placed,—his best plan will be to read and re-read, until he is quite familiar with their contents, the whole of the chapters in the First Part of this book, where he will find the true principles which *ought* to govern those subjects illustrated at length. And, although he will

sometimes find the doctrines there laid down, opposed to the *practice* of the house where he may be employed, let him not be discouraged thereby; for as these principles are founded in truth, and are in accordance with the real genius of the English language, they will ultimately prevail, and practice, as it becomes better informed, will, by degrees, conform to principle, and not principle degenerate into the routine of mere unreflecting practice. He ought, moreover, to have learned the rudiments of the Latin and French languages; for he will find a knowledge of them of great importance to him in his after-career. Secondly, he ought to have had a year or eighteen months' practice as a reading-boy; for that is the best of all schools to teach him a readiness and aptitude in deciphering difficult manuscript, and giving him a general notion of those matters which will at a future period demand more of his attention, and which he will be required to master, if he aims at attaining a reputable position in his business. Lastly (in order, but perhaps not in importance), he should have a quick eye, a clear head, a light hand, a good temper, and a spirit of perseverance; and, with these qualifications, there is no situation in the business to which he may not reasonably aspire, if fortune should at any time place her favors within his reach.

To return to our subject. To be enabled to place the types in their proper places, he must have some scheme of the boxes before him: hence we submit one for his inspection; merely premising, that circumstances, and the peculiar nature of some kinds of work, may occasionally suggest judicious alterations of arrangement.

An entirely novel scheme was given in the first number of the 'Journal of the Typographic Arts;' but it does not strike us as possessing any peculiar advantages over the cases constructed on the plan given in the next page.

## PLAN OF A PAIR OF CASES.

*Upper Case.*

|   |   |   |               |               |               |   |   |   |   |   |   |   |   |
|---|---|---|---------------|---------------|---------------|---|---|---|---|---|---|---|---|
| A | B | C | D             | E             | F             | G | A | B | C | D | E | F | G |
| H | I | K | L             | M             | N             | O | H | I | K | L | M | N | O |
| P | Q | R | S             | T             | V             | W | P | Q | R | S | T | V | W |
| X | Y | Z | Æ             | Œ             | U             | J | X | Y | Z | Æ | Œ | U | J |
| ä | ë | ï | ö             | ü             | —             | £ | ä | ë | ï | ö | ü | § | † |
| 1 | 2 | 3 | 4             | 5             | 6             | 7 | á | é | í | ó | ú |   | † |
| 8 | 9 | 0 | $\frac{1}{4}$ | $\frac{1}{2}$ | $\frac{3}{4}$ | k | à | è | ì | ò | ù | ¶ | * |

*Lower Case.*

|      |   |   |   |              |   |       |   |   |   |       |       |       |
|------|---|---|---|--------------|---|-------|---|---|---|-------|-------|-------|
| —    | j | æ | œ | '            | j | THINS | ( | ? | ! | ;     | ...   | fi    |
| &    | b | c | d | e            | i | s     | f | g |   |       |       | ff    |
| H.S. |   |   |   |              |   |       |   |   |   |       |       | fi    |
| fi   | l | m | n | h            | o | y     | p | , | w | EN Q. | EM Q. |       |
| fi   |   |   |   |              |   |       |   |   |   |       |       |       |
| z    | v | u | t | THICK SPACES | a | r     | q | : |   |       |       | QUADS |
| x    |   |   |   |              |   |       | . | - |   |       |       |       |

As a boy is always, for some time, placed under a man of considerable experience, any directions as to how he shall hold the lines of type he takes up, or how many of them he shall lift at one time, are quite superfluous: practical demonstration and a little experience will be worth pages of verbal directions. I will merely observe, that he need not be in too great a hurry to acquire a reputation for quickness: let him be careful to place each letter in its appropriate place, and expedition will come by practice: let him also be careful not to throw the letter into the case with the face downwards; for this will necessarily batter the type, and so deface it, and con-

sequently cause him the trouble of removing it in his proof. But, suppose his case is now full of letter,—but not *too full*,—for in that case the letters will get intermixed, and a foul proof will be the consequence,—he will proceed to the important act of *Composing*; and on this a few hints may be offered, which he will find of great use, if carefully borne in mind.

1. *As to his Position*.—The standing posture is undoubtedly the best adapted for composing with expedition, and should therefore be enforced on the young compositor; sitting being only tolerated occasionally, by way of relief from the fatigue which the maintenance of any one attitude for a lengthened period must necessarily occasion. He should stand perfectly upright, without stiffness or restraint, with his feet very little apart. There should be no resting of one foot on the other, or on the bed or rail of the frame, nor by any other means. His case should be at such a height as to occasion no stooping; for it is mainly from want of attention to this precaution that so many compositors, especially tall men, become round-shouldered. There should be no nodding of the head, or unnecessary movement of the body, or any other useless gesticulations; for all these are ridiculous in themselves, cause great loss of time, and fatigue and exhaust those who have unfortunately contracted such habits, more than the actual performance of their real labor.

2. *Picking up Type*.—The young compositor should endeavor to see the position of the letter before he lays hold of it; he should then seize it in the manner most favorable for his conveying it to his composing-stick, without any twisting, twirling, ticking, or turning of the letter; operations which consume much time, and produce no other effect than that of wearying himself at the expense of his own pocket. Hence, he should avoid a hurried manner, and should go about his work calmly and deliberately, with a fixed determination of acquiring

*a good and easy method*, even although he may for some time appear slow and unprogressive. It will not be long before he finds the benefit of this practice, and instead of being a slow workman, he will soon be found expeditious, methodical, and accurate. He should also abstain from unnecessary conversation, and should keep his mind fixed on the operation he is performing; for this is quite sufficient to engage his attention:—one thing at a time, he will find an excellent motto.

3. *Spacing*.—The tyro should by all means endeavor to preserve something like evenness of spacing; that is, the words should generally be kept pretty nearly the same distance apart, according to the nature of the work; for leaded, and especially double-leaded matter, should, as a general rule, be more widely spaced than solid matter, to be in harmony with the light appearance of the page. He should avoid spacing one part of the line wide and the other close, merely for the purpose of saving a little labor; neither should one line be wide and those immediately above or below, close; for this transgresses the fundamental rule laid down above; namely, the preservation of uniformity throughout the whole of the pages of a book, in keeping with its character. He should also avoid the paltry and far too common practice of driving out a word, at the sacrifice of good workmanship, merely for the purpose of *making a line*. More space should generally be placed after a point than in other places, especially after the semicolon, colon, interrogation, and admiration; and after a full-stop, an em quadrat. Full-faced letters such as l, f, h, k, &c., will also bear wider spacing than those which are not full on the face, such as v, w, A, T, Y, &c.; for in the latter there is a space in the letters themselves, which necessarily increases the distance of the words *on paper*, if the same space is preserved on all occasions in *the metal*. It may even be necessary to place a hair-space



between some letters of *the same word*, where the serif of one letter touches, or even more than touches, the serif of the other : in such instances, for example as (f), fh, f', &c. Quotation-marks should also be separated from the word they precede or follow by a thin or other space, or should be close, according to the formation of the letter or point. At the beginning of a quotation, some space should always be inserted between the quotation-marks and the first letter of the word, as also at the end, if the last letter be full-faced without a point-mark, or the closing point be either a semicolon, a colon, an interrogation, or an exclamation ; but after or before a narrow-topped letter, or after a comma or full-point, no space should be interposed ; unless, occasionally, in the former case, according to the formation of the letter, a thin or hair-space. Examples.

*A thin space and no space.*—"A wise man acts discreetly."

*Two thin spaces.*—"Our intentions may be good ;" but are they wise ?

*Two middling spaces.*—The boy has learned "how to space well" already.

Here, you will observe the spacing appears equal *to the eye of the reader*, although different *in the metal* ; but it is *the appearance on paper* that the compositor must bear in mind, and not a mere unreasoning application of the same kind of space on all occasions. In *open work*, especially leaded poetry, the same distinctions should be observed with regard to the *one-em rule*.

4. *Justification.*—This is the art of spacing out lines in such a way that each of them shall be precisely of the same length,—not one line tight in the stick and the other slack ; but every line of a uniform tightness. Simple as this operation may appear, it is nevertheless very important ; for if not properly attended to in the act of composing, it becomes almost impossible to lock up a form

satisfactorily. Letters are continually falling out at each laying-up and taking-off the stone: errors in print are thereby constantly occasioned, for which nobody can account, and for which no one seems answerable; but the real delinquent is the bad workman who neglected, in the first instance, to avoid it by even and regular justification of his lines in his stick: for no after-application of the bodkin will remedy this important defect.

Bearing these observations in mind, our tyro will, if placed under judicious superintendence, undoubtedly become a good workman. So long as he is under such superintendence, his principal occupation will be to compose and correct his matter. On this last operation nothing need be here said; for expeditious methods must be learned by practice, and, as Mr. Smith says, "by dint of the bodkin." But, supposing him to commence to work without any immediate oversight, he will in most cases join a *companionship*; that is, a certain number of men united in one body for the performance of a certain work.

Now, there are two modes in general operation for this purpose; the one wherein each compositor makes up his own matter and charges for it, and the other, termed *clickership*, where the making-up is performed by one man only, or his assistants, and the rest of the companionship merely compose. No opinion is here given as to which system is the most to be preferred; because I believe that that depends entirely upon the nature of the work. Where much material and various sorts are required, or the work is intricate, the latter is undoubtedly the best; but in plain book-work, the other seems, on the whole, to have the advantage, although not much countenanced by overseers, as it entails upon them more labor and calls for greater vigilance.

But supposing, for our present purpose, that the former system is adopted, the following is the mode in which it is

generally practically carried out, as given in the *Green Book*, and as I have frequently seen works satisfactorily executed.

On the giving out of a work, A., the first in copy, having set the whole of his taking, on passing the making up to B., the second in copy, gives him the gauge, and also a book in which he has entered the lines borrowed from B. [if any], to complete the last page, or the number of lines he has given over his last page, to B., if less than half a page. If A. have borrowed 10 lines, the entry in the book will be in the following form :—

[Compositor's Names.] A. to B.—Polish Tales. [Title of work.]

Folio 7—7th in B.

[Running Head]—The Fugitives.

Owes

Owing to

A. - - - - - 10 lines | B. - - - - - 10 lines.

B., having set the whole of his copy, text as well as notes, which must in the first and subsequent takings be always done before applying for fresh copy, immediately commences making up; which having completed, and taken 5 lines from C., who follows him, B. passes the book in the following form :—

B. to C.—Polish Tales.

Folio 12—12th in B.

Head—The Fugitives.

Owes

Owing to

A. - - - - - 10 | B. - - - - - 5  
C. - - - - - 5

C. passes the making-up to D., and probably borrows 12 lines from D., when the book will appear as follows :—

C. to D.—Polish Tales.

Folio 21—5th in C.

Head—The Round Tower.

Owes

Owing to

A. - - - - - 10 | B. - - - - - 5  
C. - - - - - 7 | D. - - - - - 12  
17 17

The first preceding form shows that on passing the first making-up, there are 10 lines due to B. When, however, B. passes the making-up, he diminishes the debt due to him by borrowing 5 lines, and the name of the creditor C. appears in the second column for 5 lines; when C. passes the making-up, he not only pays himself these 5 lines, but becomes a debtor to the amount of 7 lines; his name is therefore transferred to the first column, and the number of lines he owes is placed against his name. Should D. pass the making-up to A. and take 14 lines, the following will be the form of the table:—

D. to A.—Polish Tales.

Folio 33—1st in D.

Head as before.

| Owes. |   |   |   |   |   |   |   |   |   | Owing to. |    |   |   |   |   |   |   |   |   |
|-------|---|---|---|---|---|---|---|---|---|-----------|----|---|---|---|---|---|---|---|---|
| C.    | - | - | - | - | - | - | - | - | 7 |           | A. | - | - | - | - | - | - | - | 4 |
| D.    | - | - | - | - | - | - | - | - | 2 |           | B. | - | - | - | - | - | - | - | 5 |
|       |   |   |   |   |   |   |   |   | 9 |           |    |   |   |   |   |   |   |   | 9 |

It will be seen that the total of the lines owed and owing must always correspond: if care be taken to observe this rule, no error or misunderstanding can possibly arise. When the first sheet is out, A. and B. impose; the second is imposed by C. and D.; the third by E. and F.; the fourth by G. and H.; and when there is a return of letter, the forms are laid up by those whose turn it is to impose; and if the letter for distribution be equally shared, the quantity composed by each companion will be nearly uniform; and upon this principle it has been found that at the end of a large volume, the difference between that composed and imposed by each companion has not varied either way more than a few pages.

The utility of the above system, it is presumed, will be easily seen, and in numerous instances where it has been adopted, it has been found admirably calculated to prevent dissension and promote the execution of a work. If any derangement arises in the account of transfer of lines, it is best to pay off the lines appearing in the book, and commence the account anew.

As the compositor, as before remarked, makes up his

own pages under this system, he is more likely to acquire a thorough knowledge of this department of his business, under it, than under the plan next to be adverted to. He must be careful, therefore, to make his pages of an even length, and to preserve a uniformity of whiting, before notes, and in other places where required; for by these means he will gain the reputation of an apt and quick maker-up, and will, consequently, be more likely to be selected for a clicker than one who makes up his pages of almost all lengths and without regard to uniformity of system.

But if the plan of clickership be adopted, the following will be found to be somewhat near the process in use. The men to form it must be selected by the overseer, and *they* must elect the man they think best adapted for the office of clicker. Having done this, they proceed with the distribution of their letter, while he receives the copy from the overseer, taking his instructions respecting it, and providing the necessary material and sorts that may be required. He then provides himself with a rough book of blank paper, and draws out the following scheme:—

| Compositors' Names. | Folios of Copy. | Lines Composed. | Remarks. |
|---------------------|-----------------|-----------------|----------|
|                     |                 |                 |          |



In the first column he enters the name of each compositor when he takes copy ; and in the next, the folios of the copy. In the third he places the number of lines each man has composed, opposite his name, as the galleys are brought to him. The fourth column is for such remarks as he may consider necessary ;—the commencing and finishing words, &c.

In giving out copy, of course the clicker will have regard to the peculiar circumstances of each case, and will assign to each compositor large or small portions, as he may best think adapted to expedite the work ; and during the time the first taking is in hand, he will employ himself in setting the half-head, head-lines, white lines, signatures, side-notes, &c. ; and he will proceed with the making-up as soon as a sufficient quantity is composed.

When the first sheet is made up, the clicker lays the pages on the stone, and communicates the state of matters to the person whose duty it is to provide him with chases, furniture, &c. ; which being furnished, he proceeds to lock-up the form and forward the copy and sheet, when pulled, to their proper destination.

He also receives the proof from the reader, for correction, and hands it to the compositor whose name may stand first on the list ; and thus the work proceeds in order, the clicker, or his assistant, correcting the errors in the heads, notes, &c.

In this system a certain number of lines are assigned at the outset as an hour's work (as near a thousand letters as may be), and each compositor is paid according to the quantity he may have produced. The heads and whites, and short pages, are thrown into the fat of the work, and go towards paying the clicker and augmenting the value of the hour's labor. The clicker's share is generally reckoned with that of the highest of the companionship ; or he may be paid by the hour, at the rate of the bill. Another method is to make a previous agreement, that he shall be

paid so much per sheet for making up ; and if he has any vacant time, he employs it in composing, the same as one of the companionship. But to enter further into this matter will be useless, as all those persons who are deemed by their companions fit for the office of clicker may be presumed to have already made themselves familiar with the duties of the office. Nevertheless, the following general rules for the guidance of companionships, principally selected from Cowie's "Printers' Pocket-Book," may be perused with much profit by the apprentice and the unpractised compositor.

*Taking Copy.*—If printed copy, and the compositor is desired to follow page for page, each sheet, as it is given out, should be divided into as many parts as the companionship may consist of, and the choice of each part, if it materially varies, should be thrown for. During the absence of one of the companionship, if he be likely soon to return, some one should throw for him, on condition that he will be able to get through this fresh taking, with what remains of the last, so as not to impede the imposition of the sheet.

Another method may be adopted, viz. for each person to agree to receive regularly of the different takings a certain number of pages ; but if this plan be followed, the bulk of the copy must not be subject to the inspection of the companionship, but kept by the overseer, and dealt out by him as it is wanted, or it will inevitably cause contention ; for the compositor likely to be first out of copy, if he has free access to that which remains unfinished, will observe whether the next taking be *fat* or *lean* : if the latter, he will hold back and loiter away his time, in order to avoid it, and thus materially delay the work. On the other hand, if this taking appear to be advantageous, and there should happen to be two or three of the companionship out of copy at the same time, a sort of scramble will take place who shall have it, which will

end in dispute and confusion ;—on no account, therefore, should the copy be open to examination, unless for the purpose of ascertaining the charge per sheet.

With manuscript copy it will be better to take one from the other in such a manner as not in the smallest degree to delay the imposition, or block up the letter ; that is, that no compositor may retain the making-up too long, by holding too large a taking of copy. Compositors are apt to grasp at a large portion of copy, with the view of advantage in the making-up, though nine times in ten it will operate as a loss to them, by their eventually standing still for want of letter. If by mistake too much copy has been taken, the compositor should hand a part of it to the person next in the making-up, to set up to himself.

If parts of the copy should be particularly advantageous, or otherwise, each of the companionship should throw for the chance of it: the person to whom it may fall, if he have copy in hand, must turn that copy over to him who is about to receive more copy ; but for trifling variations from the general state of the copy, it cannot be worth the loss of time necessary to contest it ; though it frequently happens that a litigious man will argue half an hour on a point that would not have made five minutes' difference to him in the course of his day's work.

If one of the companionship absent himself from business, and thereby delay the making-up, and there is the smallest probability of standing still for letter, the person who has the last taking must go on with this man's copy, whether it be good or bad.

*Making up Letter.*—The number of the companionship, if possible, should always be determined at the commencement of the work, that they may all proceed upon an equal footing. It should be well ascertained that the letter appropriated for the work will be adequate to keep the persons on it fully employed.

If any part of the matter for distribution, whether in chase or in paper, be desirable or otherwise, for the sorts it may contain, it should be divided equally, or the choice of it thrown for.

When a new companion is put on a work after the respective shares of letter are made up, and if there be not a sufficiency to carry on all the companionship without making up more, he must make up an additional quantity before he can be allowed to partake of any part of that which comes from the press.

*Making up Furniture.*—It is the duty of the overseer, or quoin-drawer overseer where there is one, to make up the furniture for the first sheet, and indeed all other *new* furniture, for the compositors; that is to say, as far as providing proper chases, gutters, backs, leads, side and foot-sticks: the forms are then left to the compositor.

By observing a proper method in cutting up furniture, where wood is used, it will be serviceable for other works, even though the size of the page may not be the same, provided it agrees with the margin of the paper. The gutters should be cut two or three lines longer than the page; the head-bolts wider; the back-furniture may run down to the rim of the chase, but must be level with the top of the page, which will admit of the inner head-bolt running in: the difference of the outer head-bolt may go over the side-stick.

*Imposing and Distributing Letter.*—The person to whose turn it falls to impose, must lay up the form for distribution; but as disputes sometimes arise on this subject, and as it can only be ascertained by comparing the number of pages composed, with the number put in chase by each person, it will be advisable to keep an exact account of these pages, which had better be done agreeably to the following plan:—

| Signatures. | Compositors' Names. |  |  |  |  |  |  |  | By whom imposed. |
|-------------|---------------------|--|--|--|--|--|--|--|------------------|
|             |                     |  |  |  |  |  |  |  |                  |
| B           |                     |  |  |  |  |  |  |  |                  |
| C           |                     |  |  |  |  |  |  |  |                  |
| D           |                     |  |  |  |  |  |  |  |                  |
| E           |                     |  |  |  |  |  |  |  |                  |
| F           |                     |  |  |  |  |  |  |  |                  |
| G           |                     |  |  |  |  |  |  |  |                  |
| H           |                     |  |  |  |  |  |  |  |                  |

This scale should always be kept by the compositor in the making-up, who, when he gives it away to the person that follows him, marks down the number of pages he has made up opposite to the proper signature, and under his own name; also, when he imposes, he inserts his name in the column appropriated for that purpose. By following strictly this mode, every sort of dispute will be prevented: and though a private account, something like the one in next page, may be necessary for individual satisfaction, yet it will not avail in settling a general misunderstanding, as the various private accounts may differ, and the charge of inaccuracy may be alleged with as much reason against one as the other; but in this general scale a mistake can be immediately detected. It also operates as a check on those who may be inclined to write out of their proper signature, or to charge more pages than they have imposed.



## PLAN OF A COMPOSITOR'S CHECK-BOOK.

| Sig. | Set. | Imposed. | Charged.    |        | Sig. | Set. | Imposed. |
|------|------|----------|-------------|--------|------|------|----------|
| A    |      |          |             |        | A    |      |          |
| B    |      |          |             |        | B    |      |          |
| C    |      |          |             |        | C    |      |          |
| D    |      |          |             |        | D    |      |          |
| E    |      |          |             |        | E    |      |          |
| F    |      |          |             |        | F    |      |          |
| G    |      |          |             |        | G    |      |          |
| H    |      |          | Set in all. |        | H    |      |          |
| I    |      |          | Sheets.     | Pages. | I    |      |          |
| K    |      |          |             |        | K    |      |          |
| L    |      |          |             |        | L    |      |          |
| M    |      |          |             |        | M    |      |          |
| N    |      |          |             |        | N    |      |          |
| O    |      |          |             |        | O    |      |          |
| P    |      |          |             |        | P    |      |          |
| Q    |      |          |             |        | Q    |      |          |
| R    |      |          |             |        | R    |      |          |
| S    |      |          |             |        | S    |      |          |
| T    |      |          |             |        | T    |      |          |
| U    |      |          |             |        | U    |      |          |
| X    |      |          |             |        | X    |      |          |
| Y    |      |          |             |        | Y    |      |          |
| Z    |      |          |             |        | Z    |      |          |
|      |      |          |             |        |      |      |          |

In making up his matter, a compositor should be particularly careful ; as, if the work he is on be very open, with whites, &c., he must see that the depth of the page corresponds with the regular body of the type which the work is done in ; for unless care is taken in this particular, the register of the work must be incomplete ; neither can the pressman make the lines back, if accuracy is not observed in making up the matter.

As the letter is laid up, it should be divided in equal proportions ; and, if it can be so managed, each person had better distribute the matter originally composed by him ; for, by this means, the sorts which may have made his case uneven will again return to him.

It may happen, from one of the companionship absenting himself, that his former share of letter remains undistributed at a time a second division is taking place ; under these circumstances he must not be included in this division. In the event of a scarcity of letter, if any man absent himself beyond a reasonable time, his undistributed matter should be divided equally among his companions, and when he returns, he may then have his share of the next division.

*Correcting.*—The compositor whose matter is in the first part of the proof, lays up the forms on the imposing-stone, and corrects. He then hands the proof to the person who has the following matter. The compositor who corrects the last part of the sheet locks up the forms.

The compositor having matter in the first and last part, but not the middle of the sheet, only lays up the forms and corrects his matter ; the locking up is left to the person who immediately precedes him in his last taking.

A compositor having the first page only of the sheet is required, in some houses, to lay up one form only ; also to lock up but one form if he has only the last page.

If from carelessness in locking up the form,—viz. the furniture binding, the quoins badly fitted, &c.,—any letters,

or even a page, should fall out, the person who has thus locked up the form must immediately repair the damage. But if from bad justification, or, in leaded matter, the letters *ride* upon the end of the leads, the loss attending any accident from this circumstance must fall upon the person to whom the matter belongs.

It is the business of the person who locks up the form, to ascertain whether all the pages are of an equal length ; and though a defect in this respect is highly reprehensible in the person to whom it attaches (whose duty it is to rectify it), yet if not previously discovered by the locker-up, and an accident happen, he must make good the defect.

The compositor who imposes a sheet must correct the chargeable proofs of that sheet, and take it to the ready-place. He must also rectify any defect in the register, arising from the want of accuracy in the furniture.

Forms will sometimes remain a considerable length of time before they are put to press. When this happens, and particularly in the summer, the furniture is liable to shrink, and the pages will, in consequence, if care be not taken, fall out ; it is therefore the business of the person who has locked up the form, to attend to it in this respect, or he will be subject to make good any accident which his neglect may occasion.

When forms are wrought off, and ordered to be kept standing, they are then considered under the care of the overseer. When they are desired to be cleared away, it is done in equal proportions by the companionship. During the time any forms may have remained under the care of the overseer, should there have been any alteration as to former substance, such alterations not having been made by the original compositors, they are not subject to clear away those parts of the form that were altered.

If the pressmen unlock a form on the press, and from carelessness in the locking-up any part of it fall out, they

are subject to the loss that may happen in consequence. The compositor who locks up a sheet takes it to the proof-press, and the pressman, after he has pulled the proof, puts by the forms in the place appointed for that purpose.

*Transposition of Pages.*—Each person in the companionship must lay down his pages properly on the stone for imposition. The compositor whose turn it is to impose, looks them over to see if they are rightly placed : should they, after this examination, lie improperly, and be thus imposed, it will be his business to transpose them ; but should the folios be wrong, and the mistake arise from this inaccuracy, it must be rectified by the person to whom the matter belongs. Pages being laid down for imposition without folios or head lines, must be rectified by the person who has been slovenly enough to adopt this plan.

Although the foregoing observations and instructions are more particularly directed to the practice of book-work, yet many of them will be found equally applicable to every description of work, whether book, jobbing, or news ; still, as in news-work there are a great many peculiarities with which the young compositor may desire to become acquainted,—indeed, of which he ought not to be entirely ignorant, even if he intends wholly to devote his time to the book department of the business,—we will proceed to explain such of them as are the most necessary to be known, or as differ most materially from the practice of ordinary offices ; premising, by the way, that a candidate for employment on a morning paper ought not only to be a tolerably quick workman, but also a *clean* one, and well able to decipher difficult manuscript ; for a great deal of this is furnished by the editors and reporters under circumstances of considerable pressure, and cannot well be expected to be of that legible description supplied

to a schoolboy for his copy; neither is there time to correct the numerous blunders which a stupid and incompetent workman will invariably make when laboring under the difficulties of illegible manuscript, and no time to unravel it. Such a one, therefore, had better make up his mind at once to content himself with whatever he can obtain, and by no means aspire to employment on a daily paper, until he first remedies the material defects in his qualifications which we have just pointed out. He should also endeavor to acquire a tolerable knowledge of general history and geography, and of the biography of the most celebrated men who have lived in all ages and in all countries of the world. He should also render himself acquainted with contemporaneous history and events, so that the subjects which come under his notice in the prosecution of his daily labors may not be altogether unfamiliar to him and matters of which he is totally ignorant. This knowledge he will find of great use, even when he is otherwise well qualified to assume the laborious but better-paid duties of a morning-paper hand. He must also make up his mind to be punctual in his attendance to his duties,—for this is an indispensable requisite; and he must nerve himself to withstand the dangerous and insinuating temptations which unnatural hours, fatigue, and money in his pocket (or at any rate a *light* at the *public*) will strew in his path, to lead him to inevitable destruction and an untimely grave. But, to proceed with our subject, let us begin with that important individual—

*The Printer.*—To conduct the operations of the printing-room, a superintendent, or, as he is technically called, a ‘printer,’ is invariably appointed, who must necessarily possess a good practical knowledge of the art, and be familiar with the mode in which morning papers are managed. He acts as the medium between the compositor and the editor; receives and gives out all



copy, in such portions, and with such directions, as he may think most conducive to its speedy execution ; and he, or his deputies, make up the paper into columns and pages, the printer, however, being held responsible for the acts of those whom he appoints to assist him. He also has, generally, the power of engaging or dismissing hands, as being, from his peculiar position, the best able to judge whether any particular compositor discharges his duties efficiently or not. From this it is evident, that the *printer* of a morning, or indeed any other paper, is a person of considerable consequence in a printing-office ; as upon his decision, regularity, and ability, must depend, in a great measure, the regular and satisfactory production of the paper at the stated times.

*The Hands.*—These are generally divided into several classes, known, in some offices, as *Full Hands*, *Supernumeraries*, *Assistants*, *Outsiders*, and *Advertisement* hands ; the various duties of whom are thus described in Ford's 'Compositor's Handbook.'

*Full Hands.*—The duty of the *Full Hands* "is to attend at the specified time to take copy, having previously distributed their letter. They are expected to produce two galleys of composition for their salary, to take their regular turn in proofs, and to attend to the stone-work ; such as tying up and laying down columns, imposing, &c. Should they produce matter beyond their stipulated quantity, up to the time fixed for going to press, they are paid for the excess ; after which they are paid on time. If there be standing for copy, the time is usually occupied in distribution ; by which means a man may often get the greater part of his letter in by the time of going to press ; and if he can obtain letter, he had better always fill his cases before he leaves the office. At all events, it must be done before the time of taking copy."

*Supernumeraries.*—"These have a fixed salary, for

which they are expected to produce one galley. Should they exceed this quantity before the regular time of going to press, they, like the full hands, are paid for the excess: after that time, they also are paid by the hour. If kept standing for copy after producing their galley, they are paid time. If they are kept standing for want of copy, so that they cannot produce a galley, they are entitled to add the time to their lines, and to charge all over four hours, that being the time allowed for producing a galley, or one quarter per hour.

"The *Assistants* are not salaried, but in other respects are on the same footing as Supernumeraries."

The term *Outsiders* is used in *The Times* office exclusively. "It implies that the persons have not frames allotted to them. It is right, however, to say, that the managers recognize them as a portion of the establishment. Originally, their only duty was to take the place of absentees; but the great increase in the quantity of matter inserted, the frequent expresses, &c., enable the conductors to give this class of hands a very fair amount of employment."

The *Advertisement* hands "attend in the morning, and finish their work during the day. Some of them are frequently called upon to assist on mid-day expresses, but they still retain the designation of *Advertisement* hands."

The above is stated by the authority we have quoted to be the system adopted on the paper to which we have alluded; but it does not hold good, in every respect, on all morning papers. The system adopted by another paper is said to be as follows.

"The *Full Hands* take copy first. They are expected to produce for their *first work* about a galley and a quarter. This can be done by quick hands in much less than five hours. Consequently, the time gained by a *whip* may be devoted to rest and refreshment. He has to

work five hours more on time, which is called *the finish*, that is, he must work the five hours immediately preceding the time fixed for going to press, which entitles him to his salary. After that time he is paid by the hour."

*Supernumeraries* "are entitled to charge a galley, though there may not be copy to produce it. This, however, rarely happens. They generally proceed with composition while the copy lasts, and thereby are often enabled to earn more than full hands."

In addition to the description of hands adverted to in the preceding remarks, there is another class, who are only occasionally employed. They are called *Grass Hands*, and are only employed in cases of emergency, or to supply the place of a more regular hand.

The above was the plan generally pursued on most London morning papers a few years ago; but now there are only two classes of hands generally recognized,—*Full Hands* and *Assistants*; and some papers pay a *certain sum* per week to the *Full Hands*, but require a *certain amount of work* to be produced for the money. But as we are not fully acquainted with all the particulars, we refrain from saying more on the subject. As regards the routine of those offices, of course that must approximate to the system adopted in other offices.

The rate of payment on the London daily papers is according to the following scale:—

|                   | PER WEEK.  | PER GALLEY. | PER HOUR. |
|-------------------|------------|-------------|-----------|
| Morning Papers... | £2 8s. 0d. | 3s. 10d.    | 11½d.     |
| Evening Papers... | 2 3s. 6d.  | 3s. 7d.     | 10½d.     |

*The Routine of Practice.*—Having made himself acquainted with the peculiarities of the paper on which he is about to be engaged,—its method of capitalling, small-capitalling, or italicising (if I may use such a word), which he can easily do by carefully inspecting a few

recent numbers of the paper, the compositor will enter upon his duties with a much greater chance of seeing clean proofs returned to him from the reading-closet, and with a well-grounded confidence that his first efforts in his situation will not leave an unfavorable impression on the mind of the printer, and so risk the permanency of his tenure of office. By these means, he will understand, when he *takes copy*, the size of type in which it is to be composed, from the nature of the article or subject, and whether it requires a full-head, or a side-head, or no head at all; he will also be thus enabled to judge whether the orthography and capitalling are in accordance with the system he will find it incumbent on him to pursue, and to act accordingly. The following practical observations will nevertheless, we think, be found worthy of his attention. He will find the folios of his copy numbered, either by the printer or the writer of the article, if it be of any length. On receiving it, he should look and see whether it ends with a break; and if it does not, he should ascertain how far it is to a break, in the taking which follows, and apprise the compositor next to him that he is going to make even, or not, as may be mutually convenient. By pursuing this course, all inconvenience on the score of making even will be avoided. When the copy has no break, the compositor must closely note the proportion which a line of copy bears to a line he is composing; for, by this means, in a taking of average length, he will be able to cast off, as he proceeds, whether he will be able to make even without proceeding to the unsightly expedient of *very wide* spacing; and a hint to the next hand, informing him that he is likely to want a word or two, or the reverse, will enable him to space as evenly towards the end of his taking as at the commencement of it. The compositor must task his ingenuity on this point; for, towards the close of the evening, takings will get short, when a correct judgement on this point will be



found of the utmost advantage to himself, and will much facilitate the object the printer has in view in resorting to them. When he has finished his copy, he should place his name at the back, or else his number. Having emptied his matter, if more copy be lying in the place assigned for it, he takes it, without troubling the printer, always observing to take the *first* in order. He should make a memorandum of the number of lines, and the first and last words of each taking. Should there be no copy, it must be ascertained who was out last; so that a rotation of copy may be insured when there is another supply.

*Emptying.*—It is the duty of the first person who empties to put up a galley, even if he has not the first or the second taking, placing his matter in such a position on the galley as will leave room for those who precede him. If the *first* galley of an article, a direction-line will not be required; for that will be shown by the head-line; but in other galleys it will be required. When the taking is emptied, the following matter must be closed up to it,—by the person emptying, if the following matter is already on the galley; if not, by the one who follows. When the article is completed, the last compositor must place a proper rule at the end, according to the custom of the paper.

*Pulling.*—When a galley is completed, the person whose turn it is must quoin it up, and pull two proofs, one of which is forwarded, with the copy, to the reader, and the other is retained by the printer.

*Correcting.*—On daily papers, proofs are corrected in rotation. When a galley is more than half full, two persons correct it, each counting a turn. The one who corrects last pulls two proofs; but if more are required, he is allowed lines for his extra trouble. When he has done, he should give notice to the next in rotation. On one morning paper, persons are employed especially to pull the galleys composed during the night.



It is a general rule in most news offices, that if a compositor has more than six lines to compose of his taking in hand, when the proof is passed to him, he must relinquish it, and attend to his corrections ; but if he has less than six, he is allowed to finish his taking before correcting.

*Dividing Letter.*—To prevent disputes, it is usual with companionships on newspapers to pay a person to lay up the forms and divide the letter in equal portions for each individual. This person distributes the useless heads, and is responsible for the clearance of the boards.

The letter for the next day's publication is usually distributed after the composition for the day is completed, —in some offices, also at intervals while waiting for copy, or by an earlier attendance than the usual hour, to avoid any loss of time, by having this operation to perform when copy is ready to be put in hand.

Much more might undoubtedly be here said as to the peculiarities of certain papers, and on the mode of display adopted both in advertisements and other matters ; but we very much question whether its utility would correspond with the space we should be compelled to occupy : for, as regards any particular paper or periodical, all these matters are easily learned by a little experience, and much more readily and effectually than they can be taught on paper. We will therefore proceed to a subject of much more essential importance.

---

## CHAPTER III.



## IMPOSING, MAKING UP FURNITURE, ETC.

HAVING completed as many pages as are requisite for a sheet or a half-sheet of paper, accordingly as it may be determined by those in authority to adopt the one or the other mode of working, the next business of the compositor is so to arrange them on the imposing-stone, that they will fall in proper consecutive order when printed and the sheet of paper correctly folded. This act is called *Imposing*; and as it is very important to the young artist that he should early acquire a knowledge of the *principles* which govern all operations of this nature, we will proceed to explain them at some length, beginning with the most simple of all schemes of imposition.

## I.—FOLIO.

The least number of pages which can be printed on any sheet of paper folded into leaves, provided it be printed on all its divisions, is four. This is called *folio*, from the Latin word *folium*, a leaf, or the Italian *foglio*. This word seems to have been applied to this scheme of imposition, from the fact, that in the infancy of the art, the paper was printed but on one side, and in single leaves; each page, consequently, constituting a *leaf* or *folium*, and a complete scheme of imposition. And hence

it is, that, even now, when both sides of the paper are printed, each page is still technically called a *folio*, and the simplest scheme of imposition also retains the same name. In that scheme, the pages are arranged on the imposing-stone in the manner here given.

### 1. A SHEET OF FOLIO.

*Outer Form.*

*Inner Form.*



Here the tyro will observe that the *first* page is on the *left*, with its *foot* towards him, as he stands at the stone. This is, because the first page of every sheet, in English books at least, begins on the *right*; and as the order of the pages must be necessarily reversed by taking an impression from their surface on a sheet of paper, their order of imposition in the chase must also be the contrary of what they appear on the printed sheet. He will observe, further, that the *fourth* page is imposed with the first. The reason is obvious. Unfold a sheet of paper in folio, and you will immediately perceive that the first and fourth pages are on the outside; *therefore* they must be imposed together; so that the impression from both may appear on the same side of the paper. The second and the third page are all that remain; and if you bear in mind, that the *odd* page must always be to your left, when its foot is towards you on the stone, *because* every *odd* page is to your *right* in a printed sheet, and all schemes of imposition must necessarily be the *reverse* on the stone, of what they appear when printed, you will have no difficulty in determining where to place it. You will remark, in addition, that the *sum* of the folios of the pages in each

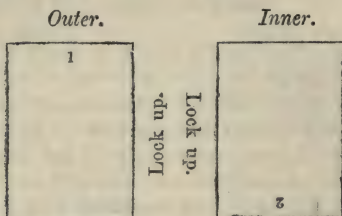
67

chase is *one more* than the aggregate number in the sheet. Thus, in a folio sheet, there are four pages; and in the outer form  $1+4=5$ ; and in the inner,  $3+2=5$  also. This observation holds good in all regular schemes of imposition, and may sometimes help you out of a difficulty, when you might otherwise be at a loss to know whether you were proceeding rightly or not. This you will notice as we go on.

Sometimes two or more sheets of folio, and even of other sizes, are required to be folded one within the other, so that they may be stitched through the back as one sheet, for the purpose of being more compact, and more easily opened. Now, if you bear in mind what has been just stated, you will experience no difficulty in accomplishing this task, should such a work fall into your hands, although you may never have seen it done before, nor have any scheme for your guidance. Recollect, then, that every four pages of the total number, *beginning from the two extremes*, form a sheet. Hence, the first and the last page must be in the same chase, constituting the outer form; and the next from each extreme must compose the inner form of the same sheet: and so on till you arrive at the center pages. For instance, suppose you were required to impose four sheets of folio, to fold into one another as one sheet. The total number of pages is 16. Therefore, the 1st and the 16th would be the outer form of signature A, and the 15th and 2nd the inner form; the 3rd and the 14th, the outer form of B, or A 2, as it might be more appropriately called; and the 13th and 4th, the inner; the 5th and 12th, and the 11th and 6th, of C, or A 3; and the four center pages, that is, the 7th and 10th, and 9th and 8th, would be D, or A 4; the sum of every two of which, you will remark, amounts to 17. Thus:

## 2. ABSTRACT TITLE-DEEDS OF ESTATES.

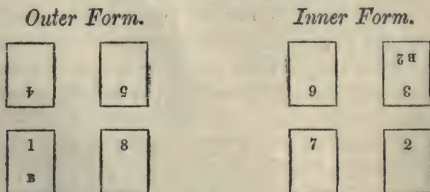
Abstracts of title-deeds of estates are printed with blanks at the backs, with all the margin on the left side, and on single leaves; being stitched at the corner. The following is the method of imposing the form, to save press-work:—



## II.—QUARTO.

A sheet of quarto comprises eight pages: it is, in fact, two sheets of folio imposed quire-wise, but in two chases instead of four, as you will see by inspection. The manner of doing this is as follows:—

## 1. A SHEET OF QUARTO.



*Remarks.*—If you take a sheet of eight pages, fold it, and cut it in two crosswise, you will have two sheets of four pages each; which is the same thing as two sheets of folio. Hence it follows, that a sheet of 4to is, as remarked just now, but



two sheets of folio imposed the one within the other, or quire-wise; the only difference being, that in the former case only two pages were in one chase, but in the latter there are four. Moreover, in the case of folios imposed quire-wise, it was remarked that each odd page, beginning with the first, and each even page commencing from the last, were in the outer form; but in the case of 4to you will see that this is not so; for we have,—outer form, 1-8 and 4-5; and in the inner, 7-2 and 6-3. How is this? you will probably ask;—and a very reasonable question it is. I will endeavor to answer it. The first section requires no remark: the first and the last page of the sheet are always on the outside thereof; but the third and the sixth, in a sheet of 4to, are not on the outside of a sheet when *printed*, but only after being *folded*. Spread out a printed sheet of 4to, and you will find the first and the eighth and the fourth and fifth pages on the outside of the paper; but if the same paper be folded, then the fourth and the fifth page will be brought into the center, and will constitute the two inner pages of the inner folio sheet, and the third and the sixth will be really on the outside of that inner folio sheet, or, which is the same thing, the half of a sheet of 4to. For these reasons it is, that the really outer part of the inner division of the sheet (that is after folding) is imposed with the inner part of the outer division, and the outer part of the outer division, with the really inner part of the inner division. Still they are but two folios, the one within the other, imposed with the heads of the pages towards the crossbar of the chase, in two chases instead of four; the first page of each folio sheet being placed on the left hand, with its foot towards you, and their position altered to suit the requirements of the folding.

Sometimes, in tables and other special works, imposed tandem-wise, the matter is read from the bottom of the page to the top, instead of across; but this makes no difference in the method of imposing; only it is necessary to bear in mind that the head of the *matter* (not of the page) must be to the left, when placed on the stone, so that the lines will follow from left to right; the headline being at the tail of the matter,

with the folio opposite the first line in the *even* page, and opposite the last line on the odd page.

## 2. TWO HALF-SHEETS OF QUARTO WORKED TOGETHER.

Calling to mind what has been said above, you will recollect that it was stated that a sheet of 4to is nothing more than two sheets of folio worked together, in such a manner, that, when folded the one within the other, the continuity of the reading was not broken. Hence it follows, if we leave out the consideration of the whole eight pages following in regular succession, as one sheet, and divide it into two, we shall have two actual sheets of folio, or, in other words two half-sheets of 4to worked together. The imposition will then consist in placing each folio sheet opposite the other, in the following manner :—

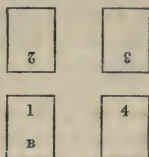
| <i>Outer Form.</i> |               | <i>Inner Form.</i> |                      |
|--------------------|---------------|--------------------|----------------------|
| <div>*7</div>      | <div>*8</div> | <div>*7</div>      | <div>*8<br/>1*</div> |
| <div>1<br/>B</div> | <div>4</div>  | <div>3</div>       | <div>2</div>         |

*Remark.*—The paging, of course, of the two half-sheets, may either follow successively, or they may be independently paged, according to the requirements of the case.

## 3. A HALF-SHEET OF QUARTO.

A half-sheet of 4to, you need hardly be reminded, is nothing else than a sheet of folio imposed in one chase ; so that two copies are impressed on each sheet of paper,

which is afterwards cut into two, and the parts separated. This is evident from an inspection of the scheme.



#### 4. A SHEET OF BROAD QUARTO.

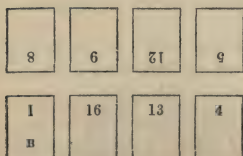
There is no difference between this scheme of imposition and a sheet of ordinary 4to, as regards the laying-down of the pages; the only difference being, that the chase is laid lengthwise on the stone, and not cross-wise.

### III.—OCTAVO.

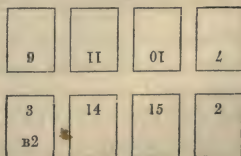
A sheet of 8vo comprises sixteen pages, and is equivalent to four sheets of folio, imposed in such a manner, that the first page of each folio sheet must fall on that part of it which is the first when the *sheet is folded*. The following scheme will answer that purpose, as you may prove at your leisure.

#### 1. A SHEET OF OCTAVO.

##### *Outer Form.*



##### *Inner Form.*



*Remark.*—Here the four extreme pages of the sheet (1-16 15-2) form one folding, or a sheet of folio; the next four (3-14 13-4), another; the next four (5-12 11-6), another; and the four inner pages (7-10 8-9), the inner: and the pages are arranged in the chase according to the foregoing scheme, in order that the paging may follow in regular succession, when the sheet is folded.

As this is the *reason* for all sorts of imposition, it may serve you as a guide whenever you are in doubt as to the proper position of your pages. Fold a sheet into the required number of leaves; mark the number on each page, without cutting the sheet; spread it out on the stone, and you will have the order of imposition on the page *facing* the stone. By this means, if you had never seen a sheet of 8vo imposed, and had no scheme to refer to, you could easily arrive at the proper method of doing it.

## 2. A SHEET OF BROAD OCTAVO.

The following scheme exhibits the best method of imposing this kind of 8vo sheet.

### *Outer Form.*

|        |   |    |    |
|--------|---|----|----|
| 16     | 6 | 12 | 13 |
| 1<br>B | 8 | 5  | 4  |

### *Inner Form.*

|          |    |    |    |
|----------|----|----|----|
| 14       | 11 | 10 | 15 |
| 3<br>B 2 | 9  | 7  | 2  |

## 3. TWO HALF-SHEETS OF OCTAVO WORKED TOGETHER.

When two half-sheets of 8vo are required to be worked together on one sheet of paper, you will see at a glance, if you have paid proper attention to what has been already stated, that this is but two sheets of 4to worked at once, or, in other words, four sheets of folio; and as the first

page of the sheet must always be on the outside, to the left hand, when on the stone, it follows, that the first half-sheet will be the outer *sheet* of 4to, and the second half-sheet necessarily the inner. The method of imposing will therefore be as follows:—

*Outer Form.*

|        |   |    |         |
|--------|---|----|---------|
| 4      | 5 | *8 | B<br>*1 |
| 1<br>A | 8 | 5* | 4*      |

*Inner Form.*

|    |    |   |                     |
|----|----|---|---------------------|
| *2 | *4 | 9 | 3 <sup>v</sup><br>8 |
| 3* | 6* | 7 | 2                   |
| B2 |    |   |                     |

*Remark.*—Here you will observe that the pages of signature A are all in the outside divisions of the chases, imposed like a sheet of 4to; and those belonging to signature B, in the inner divisions, imposed in the same manner.

## 4. A HALF-SHEET OF COMMON OCTAVO.

This, you will see from the scheme below, is nothing else but a sheet of 4to, imposed in one chase instead of two; and of which a double impression is produced by working it on both sides of the paper, each section of which of course forms an independent sheet of 4to, or, as it is commonly called, a half-sheet of 8vo.

|        |   |   |         |
|--------|---|---|---------|
| 4      | 5 | 9 | B2<br>3 |
| 1<br>B | 8 | 7 | 2       |

## 5. TWO QUARTERS OF A COMMON OCTAVO.

This, again, is two folios worked in one chase, so im-



posed, as you will see from an inspection of the scheme, as to form two independent sections of four pages each.

|    |    |    |    |
|----|----|----|----|
|    |    |    | a  |
| *6 | *8 | *7 | *1 |
| 1  | 4  | 3  | 2  |
| A  |    |    |    |

#### 6. PART OF A SHEET OF OCTAVO AND OTHER ODD PAGES.

When a sheet of 8vo is not complete, and it is necessary to fill up the remainder with pages of another work, or of a miscellaneous character, those pages may be put anywhere in the sheet, provided that they are imposed, in relation to each other, as one or more sheets of folio, or parts of a sheet of folio. Thus, if you have four pages of odd matter to impose with twelve others of a sheet of 8vo, those four pages *might* form *any* folio section of the sheet, and would follow in regular succession when detached therefrom; but the most convenient plan is, generally speaking, to place them in the center folio section; that is, to put them in the place of pages 7-10, 9-8 of the regular 8vo sheet. If there are six pages, then four of those pages will be better in the third folio section of the sheet; that is, in the place of 5-12, 11-6; and the two odd pages of each be thrown in the center, and cut off as single leaves. We subjoin a scheme with four odd pages so imposed.

#### *Outer Form.*

|    |    |   |   |
|----|----|---|---|
|    |    |   |   |
| *6 | *8 | 8 | 9 |
| 1  | 12 | 9 | 4 |
| B  |    |   |   |

#### *Inner Form.*

|    |    |    |    |
|----|----|----|----|
|    |    |    | z  |
| 9  | 7  | *7 | *1 |
| 3  | 10 | 11 | 2  |
| B2 |    |    |    |

*Remark.*—Here the odd pages are marked as Z; and you will see that they occupy, as above hinted, the ordinary places of pages 7, 8, 9, 10 of a regular sheet of 8vo: for, although the last page of the sheet A is numbered 12, yet it is in fact the 16th on the printed sheet; only, the continuity of the paging is broken by the interposition of an independent folio section.

#### 7. A SHEET OF OCTAVO IN HEBREW WORK.

In Hebrew, and all those languages which, as we would say, *begin at the end* of a book, the position of the pages is merely reversed, 16 being put in the place of 1, 15 in that of 2, &c. &c., and *vice versâ*; or the following plan may be adopted:—

##### *Outer Form.*

|   |    |    |        |
|---|----|----|--------|
| 9 | 12 | 6  | 8      |
| 4 | 13 | 16 | 1<br>B |

##### *Inner Form.*

|   |    |    |         |
|---|----|----|---------|
| 4 | 01 | 11 | 9       |
| 2 | 15 | 14 | 3<br>B2 |

#### IV.—TWELVES.

Granted that you have mastered all the schemes of imposition hitherto laid down, and it fell to your lot to impose a sheet of 12mo, how would you proceed, without any scheme for your guidance, and no previous knowledge but that which you have gained from what has been above stated? Perhaps you are somewhat puzzled.\* Let us then examine what it is that you really have to perform. What is a sheet of 12mo? No more than this,—it is a sheet of 8vo, with a 4to sheet within it. Then all you have to do is to impose a sheet of 8vo in the 8vo part of the chase, or the larger division thereof, and a sheet of

\* I here suppose myself to be addressing the young printer, not the initiated.

4to in the smaller division, or what is commonly called the offcut. I will submit the scheme, and then add a few remarks.

### 1. A SHEET OF TWELVES.

#### *Outer Form.*

|    |    |    |         |
|----|----|----|---------|
| 21 | 13 | 16 | 3B<br>6 |
|----|----|----|---------|

|   |    |    |   |
|---|----|----|---|
| 8 | 17 | 20 | 5 |
|---|----|----|---|

|        |    |    |   |
|--------|----|----|---|
| 1<br>B | 24 | 12 | 4 |
|--------|----|----|---|

#### *Inner Form.*

|    |    |    |    |
|----|----|----|----|
| 10 | 15 | 14 | 11 |
|----|----|----|----|

|   |    |    |   |
|---|----|----|---|
| 9 | 19 | 18 | 7 |
|---|----|----|---|

|         |    |    |   |
|---------|----|----|---|
| 3<br>B2 | 22 | 23 | 2 |
|---------|----|----|---|

*Remarks.*—In this scheme, the division of the chase below the cross-bar comprises a sheet of 8vo, having the four extreme pages of the sheet (1-24, and 2-23) as its outer folio division, and the rest in the same order as an ordinary 8vo sheet. The offcut comprehends two folio divisions, folding the one within the other; and as the first page of the outer folio, namely 9, must necessarily (in order that the sheet may fold conveniently) be to the left of the outer form when you stand with its foot towards you, and the first page of the inner folio, namely 11, on the left-hand corner of the inner form, the place of the remainder is easily ascertained; for, as in turning a sheet at press, 10 must necessarily be made to fall upon 9, it must consequently be placed to the right of the inner form; and as 12, in like manner, must back 11, so must it be placed in a position opposite to it in the outer form; namely, to the extreme right.

In the scheme above given, the inner eight pages, or those which form the offcut, must be cut off in folding, and inserted in the sheet; for, otherwise, the heads of those pages would range with the foot of the others: in other words, they would be upside down. But it is possible to impose a sheet of 12mo so that this offcut, as it is called, need not be cut off; for if you place the heads of the pages composing it, towards

the rim of the chase, in the manner given below (No. 1), and in folding the sheet, first fold the offcut on the adjoining division, the heads of those pages will all be one way, and nothing more will be necessary than to double the sheet up into the required size, keeping the first page fixed to the left. Or you may impose the sheet as in No. 2.

## 2. A SHEET OF TWELVES, WITHOUT CUTTING.

### No. 1.

#### *Outer Form.*

|         |    |    |    |
|---------|----|----|----|
| 9<br>B3 | 16 | 13 | 12 |
| 8       | 11 | 10 | 9  |
| 1<br>B  | 24 | 21 | 4  |

#### *Inner Form.*

|         |    |    |    |
|---------|----|----|----|
| 11      | 14 | 15 | 10 |
| 9       | 61 | 81 | 4  |
| 3<br>B2 | 22 | 23 | 2  |

### No. 2.

#### *Outer Form.*

|         |    |    |    |
|---------|----|----|----|
| 5<br>B3 | 20 | 17 | 8  |
| 4       | 12 | 11 | 6  |
| 1<br>B  | 24 | 13 | 12 |

#### *Inner Form.*

|    |    |    |         |
|----|----|----|---------|
| 7  | 18 | 19 | 6       |
| 10 | 15 | 22 | 24<br>3 |
| 11 | 14 | 23 | 2       |

This difference of arrangement is caused solely by the peculiar method of folding the printed sheet,—twice the short way of the paper, then in the direction of the long-cross.

## 3. A SHEET OF TWELVES, WITH TWO SIGNATURES.

This imposition could be accomplished in more ways than one; but the following will answer the purpose.

*Outer Form.*

|        |     |     |          |
|--------|-----|-----|----------|
| 124    | 125 | 128 | M<br>121 |
| 8      | 9   | 12  | B<br>5   |
| 1<br>A | 16  | 13  | 4        |

*Inner Form.*

|         |     |     |          |
|---------|-----|-----|----------|
| 122     | 127 | 921 | M<br>123 |
| 6       | 11  | 10  | 7        |
| 3<br>B2 | 14  | 15  | 2        |

*Remark.*—Here the part represented by signature M is an independent 4to section, and, as was said before, might be differently imposed, but not more conveniently than in the scheme given above.

## 4. A SHEET OF LONG TWELVES.

*Outer Form.*

|        |    |    |   |    |    |
|--------|----|----|---|----|----|
| 8      | 17 | 20 | 5 | 14 | 11 |
| 1<br>B | 24 | 21 | 4 | 15 | 10 |

*Inner Form.*

|   |    |    |         |    |        |
|---|----|----|---------|----|--------|
| 2 | 23 | 22 | B2<br>3 | 16 | B<br>8 |
| 7 | 18 | 19 | 6       | 13 | 12     |

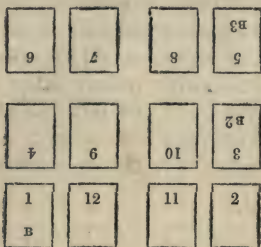


5. A HALF-SHEET OF LONG TWELVES.—MUSIC WAY.



6. A COMMON HALF-SHEET OF TWELVES.

This is merely a half-sheet of 8vo, with a folio division in the offcut. If you are master of what has been before fully explained in the preceding remarks you will find no difficulty here. However, a scheme is subjoined for your guidance.



*Remark.*—Of course, any four odd pages not connected with the rest of the matter, might be placed in the offcut, and be separated in folding, where it is desirable so to fill up the complete number of twelve pages.

Now, were you required to impose a half-sheet of 12mo without cutting,—that is, when the offcut, in folding, must not be separated from the rest of the sheet, but only folded

with it, it is evident that a different scheme of imposition would be necessary. For the head of the pages in the offcut must be turned towards the rim of the chase, and their order reversed, so that they may range with the others when the sheet is folded, and follow in regular order. This will be accomplished by the following scheme.

7. A HALF-SHEET OF TWELVES, WITHOUT CUTTING.

|         |    |    |         |
|---------|----|----|---------|
| 5<br>B3 | 8  | 7  | 6       |
| 4       | 6  | 10 | 2B<br>3 |
| 1<br>B  | 12 | 11 | 2       |

It is sometimes desirable to work two half-sheets of 12mo together; and this, on reflection, you will see may easily be done, by imposing one half of each half-sheet in the outer division of the chase, and the other in the inner, according to the following plans; either of which will answer the purpose; but the last has this advantage, that the sheets do not require turning.

8. TWO HALF-SHEETS OF TWELVES WORKED TOGETHER.  
No. 1.

*Outer Form.*

|        |    |         |     |
|--------|----|---------|-----|
| 9      | 7  | *9      | *7  |
| 4      | 6  | *4      | *6  |
| 1<br>B | 12 | *1<br>2 | *12 |

*Inner Form.*

|     |         |    |         |
|-----|---------|----|---------|
| *8  | 28<br>5 | 8  | B3<br>5 |
| *10 | 22<br>3 | 10 | B2<br>3 |
| *11 | 2*      | 11 | 2       |

## No. 2.

*Outer Form.**Inner Form.*

|   |    |     |    |    |     |    |    |
|---|----|-----|----|----|-----|----|----|
| 9 | 2  | *8  | 3z | *9 | *7  | 8  | 3u |
| 4 | 9  | *10 | 2z | *4 | *6  | 10 | 2z |
| 1 | 12 | 11* | 2* | 1* | 12* | 11 | 2  |
| u |    |     |    | z  |     |    |    |

## 9. A SHEET OF TWELVES.—HEBREW.

*Outer Form.**Inner Form.*

|    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|
| 11 | 14 | 15 | 10 | 3u | 9  | 16 | 13 | 12 |
| 7  | 18 | 19 | 6  | 6  | 20 | 17 | 8  |    |
| 2  | 23 | 22 | 3  | 4  | 21 | 24 | 1  | u  |
|    |    |    | u2 |    |    |    |    |    |

## V.—SIXTEENS.

A sheet of 16mo is nothing more than eight sheets of folio, so imposed, that, when folded, the pages shall follow in regular order. This you will see from an inspection of the subjoined scheme: the rationale of imposition is left to your own ingenuity to find out; but, in this respect,

you can be at no loss, if you have paid due attention to what has been before stated.

1. A SHEET OF SIXTEENS, WITH ONE SIGNATURE.

*Outer Form.*

*Inner Form.*

|        |    |    |         |    |    |    |         |
|--------|----|----|---------|----|----|----|---------|
| 4      | 29 | 28 | 33<br>5 | 6  | 27 | 30 | 32<br>3 |
| 13     | 20 | 21 | 12      | 11 | 22 | 19 | 14      |
| 16     | 17 | 24 | 6       | 10 | 23 | 18 | 15      |
| 1<br>B | 32 | 25 | 8       | 7  | 26 | 31 | 2       |

2. A SHEET OF SIXTEENS WITH TWO SIGNATURES, OR A DOUBLE OCTAVO.

A sheet of 16mo with two signatures is the same thing as two sheets of 8vo, worked in two chases instead of four; the *outer* form of the first half-sheet being imposed with the *inner* form of the second, and *vice versa*; or the two outers may be in one form, and the two inners in the other.

3. A HALF-SHEET OF SIXTEENS.

This, again, is but a sheet of 8vo imposed in one chase, instead of two; the outer form thereof in one division, and the inner in the opposite half, as you will observe from a mere inspection of the following scheme.

|        |    |    |         |
|--------|----|----|---------|
| 2      | 9I | 14 | 7B<br>3 |
| 7      | 10 | 11 | 6       |
| 8      | 6  | 2I | 5       |
| 1<br>B | 16 | 13 | 4       |

## 4. TWO QUARTER-SHEETS OF SIXTEENS.

This imposition is accomplished in the following manner:—

|         |   |    |            |
|---------|---|----|------------|
| 2       | 2 | *8 | *2<br>*1   |
| 3<br>B2 | 6 | 5* | 4*         |
| 4       | 5 | *9 | 2 *B<br>*3 |
| 1<br>B  | 8 | 7* | 2*         |

## VI.—EIGHTEENS.

A sheet of 18mo is equivalent to three half-sheets of 12mo, and may be so imposed as to make, when folded, three sections of twelve pages each ; or into two sections, one of twentyfour pages, and the other of twelve ; or the whole may be comprised in one section of thirtysix



continuous pages. The various schemes of imposition answering to these several purposes are given below.

1. A SHEET OF EIGHTEENS WITH ONE SIGNATURE.

*Outer Form.*

|        |    |    |    |    |          |
|--------|----|----|----|----|----------|
| 10     | 27 | 26 | 11 | 20 | 17<br>B5 |
| 8      | 29 | 32 | 5  | 22 | 15       |
| 1<br>B | 36 | 33 | 4  | 23 | 14       |

*Inner Form.*

|          |    |         |    |    |         |
|----------|----|---------|----|----|---------|
| 18       | 19 | 12      | 25 | 28 | 9<br>B3 |
| 16       | 21 | 6       | 31 | 30 | 7       |
| 13<br>B4 | 24 | 3<br>B2 | 34 | 35 | 2       |

Or the offcut may be better imposed according to the following plan :—

*Outer Form.*

|    |    |    |        |    |          |
|----|----|----|--------|----|----------|
| 12 | 25 | 28 | 9<br>B | 20 | 17<br>B5 |
|----|----|----|--------|----|----------|

*Inner Form.*

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 18 | 19 | 10 | 27 | 26 | 11 |
|----|----|----|----|----|----|

## 2. A SHEET OF EIGHTEENS WITH TWO SIGNATURES.

(One section of 24 pages, and another of 12.)

*Outer Form.*

|        |    |    |         |         |    |
|--------|----|----|---------|---------|----|
| 12     | 13 | 16 | 9<br>B3 | 42      | 43 |
| 8      | 17 | 20 | 5       | 40      | 45 |
| 1<br>B | 24 | 12 | 4       | 37<br>B | 48 |

*Inner Form.*

|    |          |         |    |    |    |
|----|----------|---------|----|----|----|
| 44 | 41<br>B2 | 10      | 15 | 14 | 11 |
| 46 | 39       | 6       | 19 | 18 | 7  |
| 47 | 38       | 3<br>B2 | 22 | 23 | 2  |

## 3. A SHEET OF EIGHTEENS WITH THREE SIGNATURES.

(Three sections of 12 pages each.)

*Outer Form.*

|        |    |         |    |         |    |
|--------|----|---------|----|---------|----|
| 6      | 7  | 18      | 19 | 30      | 31 |
| 4      | 9  | 16      | 21 | 28      | 33 |
| 1<br>B | 12 | 13<br>C | 24 | 25<br>D | 36 |

*Inner Form.*

|    |         |    |         |    |        |
|----|---------|----|---------|----|--------|
| 32 | 13<br>B | 20 | 17<br>C | 8  | 5<br>B |
| 34 | 12<br>B | 22 | 15<br>C | 10 | 3<br>B |
| 35 | 12      | 23 | 41      | 11 | 2      |

## 4. A SHEET OF EIGHTEENS, TO BE FOLDED UP TOGETHER.

*Outer Form.*

|         |    |    |         |          |    |
|---------|----|----|---------|----------|----|
| 5<br>B3 | 32 | 29 | 8       | 17<br>B9 | 20 |
| 4       | 33 | 30 | 5B<br>6 | 18       | 21 |
| 1<br>B  | 36 | 25 | 12      | 13<br>B7 | 24 |

*Inner Form.*

|    |          |          |    |    |         |
|----|----------|----------|----|----|---------|
| 19 | 18       | 7<br>B4  | 30 | 31 | 6       |
| 22 | 8A<br>15 | 10       | 27 | 34 | 2A<br>3 |
| 23 | 14       | 11<br>B6 | 26 | 35 | 2       |

This sheet folds twice across the entire length of the sheet, after which it is folded twice at the backs and once at the gutters.

## 5. A HALF-SHEET OF EIGHTEENS.

|        |         |         |               |    |         |
|--------|---------|---------|---------------|----|---------|
| 14     | 8B<br>5 | 10      | 5B<br>9       | 6  | 13      |
| 4      | 15      | 8<br>12 | 4B<br>11<br>7 | 16 | 2B<br>3 |
| 1<br>B | 18      | 11<br>7 | 8<br>12       | 17 | 2       |

*Remark.*—The white paper of this form being worked off, the four lowermost pages in the middle must be transposed ; viz., pages 8-11 in the room of 7-12, and pages 7-12 in the room of 8-11.

The offcut may be arranged in the following order, which is more convenient for the folder :—

|   |    |    |         |    |         |
|---|----|----|---------|----|---------|
| 6 | 13 | 10 | 5B<br>9 | 14 | 5B<br>5 |
|---|----|----|---------|----|---------|

## 6. A HALF-SHEET OF EIGHTEENS, WITHOUT TRANSPOSITION.

*Remark.*—The necessity for transposing the pages in the previous instance, arises from the fact of a half-sheet of 18mo not consisting of a number of complete sections of folio, but of four such sections and a half. This is avoided by the following scheme, which, however, leaves three single leaves instead of one ; and is, on that account, very objectionable.



|        |    |         |         |     |         |
|--------|----|---------|---------|-----|---------|
| 9      | 7  | 81      | c<br>17 | 8   | 8v<br>5 |
| 4      | 6  | 91      | 15      | 101 | 2v<br>3 |
| 1<br>A | 12 | 13<br>B | 14      | 11  | 2       |

## 7. SIXTEEN PAGES TO A HALF-SHEET OF EIGHTEENS.

|        |         |          |         |    |         |
|--------|---------|----------|---------|----|---------|
| 21     | 3u<br>5 |          |         | 9  | 11      |
| 4      | 13      | 101<br>8 | 2<br>6  | 14 | 2u<br>3 |
| 1<br>B | 16      | 7<br>9   | 10<br>8 | 15 | 2       |

*Remark.*—When the white paper is worked off, the four pages, 7, 10, 9, 8, must be transposed; 7 and 10 in the place of 9 and 8, and 9 and 8 in the place of 7 and 10: the transposed pages will appear as given in Egyptian figures.

If the position of pages 5 and 12, and 11 and 6, be reversed, the same convenience will arise to the folder as secured by the scheme in the previous page.

## VII.—TWENTIES.

A sheet of 20mo of course comprises 10 sheets of folio, imposed in such a manner that the pages, when the sheet is folded, shall follow in proper numerical order ; each folio section folding within the one preceding and following, as so many sheets of folio worked quirewise. The method of imposition is as follows :—

### 1. A SHEET OF TWENTIES.

#### *Outer Form.*

|    |    |    |          |
|----|----|----|----------|
| 18 | 23 | 22 | 19<br>B6 |
| 4  | 37 | 36 | 5<br>B3  |
| 13 | 28 | 26 | 12       |
| 16 | 25 | 32 | 9<br>B4  |
| 1  | 40 | 33 | 8        |
| B  |    |    |          |

#### *Inner Form.*

|    |    |    |          |
|----|----|----|----------|
| 20 | 21 | 24 | 17<br>B5 |
| 6  | 35 | 38 | 3<br>B2  |
| 11 | 30 | 27 | 14       |
| 10 | 31 | 26 | 15       |
| 7  | 34 | 39 | 2        |
|    |    |    |          |

*Remark.*—This scheme has the offcut first separated and folded as the sheet lies flat ; the remainder of the sheet is folded as a sheet of sixteens, which it in fact is, with an inset sheet of quarto in the offcut.

2. A HALF-SHEET OF TWENTIES, WITH TWO SIGNATURES.

This is nothing else but a half-sheet of 12mo in one division of the chase, and a half-sheet of 8vo in the other ; as the tyro will observe on referring to these schemes in their appropriate place.

|   |    |    |    |
|---|----|----|----|
| 7 | 4  | 8  | 11 |
| 3 | 6  | 5  | 4  |
| 9 | 2  | 8  | 12 |
| 7 | 6  | 10 | 8  |
| 1 | 12 | 11 | 2  |

---

VIII.—TWENTYFOURS.

1. A SHEET OF TWENTYFOURS, WITH TWO SIGNATURES.

This, of course, is but a duplicate sheet of 12mo, the two outer forms of which are in one chase, and the two

inner in the other ; and of course, as the outer form of sig. B is to the left of the outer form, the inner must be to the right of the other form. The method of imposition will therefore be as follows :—

*Outer Form.*

|        |    |    |         |         |    |    |          |
|--------|----|----|---------|---------|----|----|----------|
| 12     | 13 | 16 | 9<br>B5 | 36      | 37 | 40 | 33<br>c5 |
| 8      | 17 | 20 | 5<br>B3 | 32      | 41 | 44 | 29<br>c3 |
| 1<br>B | 42 | 12 | 4       | 25<br>c | 84 | 54 | 28       |

*Inner Form.*

|          |    |    |          |         |          |    |          |
|----------|----|----|----------|---------|----------|----|----------|
| 34       | 39 | 38 | 35<br>c6 | 10      | 15       | 14 | 11<br>B6 |
| 30       | 43 | 42 | 31<br>c4 | 6       | 19<br>c3 | 18 | 7        |
| 27<br>c2 | 46 | 47 | 92       | 3<br>B2 | 22       | 23 | 2        |

2. A SHEET OF TWENTYFOURS, WITH THREE SIGNATURES.

This scheme is equivalent to imposing three sheets of 8vo in two chases instead of six; and is sometimes adopted in books of 8vo size, to save press-work. The method is as follows :

*Outer Form.*

|   |    |    |    |    |    |
|---|----|----|----|----|----|
| 4 | 13 | 20 | 29 | 36 | 45 |
| 5 | 12 | 11 | 28 | 37 | 44 |
| 8 | 9  | 24 | 25 | 40 | 41 |
| 1 | 16 | 17 | 32 | 33 | 48 |
| B |    | C  |    | D  |    |

*Inner Form.*

|    |    |    |    |    |   |
|----|----|----|----|----|---|
| 46 | 35 | 30 | 19 | 14 | 3 |
| 43 | 38 | 27 | 22 | 11 | 6 |
| 42 | 39 | 26 | 23 | 10 | 7 |
| 47 | 34 | 31 | 18 | 15 | 2 |
|    |    |    |    |    |   |



## 3. A HALF-SHEET OF TWENTYFOURS, THE SIXTEEN WAY.

|    |    |    |         |    |          |
|----|----|----|---------|----|----------|
| 2  | 23 | 22 | B2<br>3 | 16 | B5<br>9  |
| 7  | 18 | 19 | 9       | 13 | 12       |
| B4 |    |    |         |    |          |
| 8  | 17 | 20 | B3<br>5 | 14 | B6<br>11 |
| 1  | 24 | 21 | 4       | 15 | 10       |
| B  |    |    |         |    |          |

4. A HALF-SHEET OF TWENTYFOURS, WITH TWO SIGNATURES,  
SIXTEEN PAGES AND EIGHT PAGES.

|    |    |    |           |    |    |    |          |
|----|----|----|-----------|----|----|----|----------|
| 2* | 7* | 6* | B*2<br>3* | 4* | 5* | 8* | B*<br>1* |
| 8  | 9  | 12 | B3<br>5   | 6  | 11 | 10 | B4<br>7  |
| 1  | 16 | 13 | 4         | 3  | 14 | 15 | 2        |
| B  |    |    |           | B2 |    |    |          |

5. A COMMON HALF-SHEET OF TWENTYFOURS.

|        |    |    |         |         |    |    |          |
|--------|----|----|---------|---------|----|----|----------|
| 21     | 13 | 91 | 6<br>B5 | 10      | 15 | 14 | 11<br>B6 |
| 8      | 17 | 20 | 5<br>B3 | 9       | 19 | 18 | 7<br>B4  |
| 1<br>B | 24 | 21 | 4       | 3<br>B2 | 22 | 23 | 2        |

6. A HALF-SHEET OF TWENTYFOURS, WITHOUT CUTTING.

|         |    |    |         |         |    |    |         |
|---------|----|----|---------|---------|----|----|---------|
| 5<br>B3 | 20 | 17 | 8       | 7<br>B4 | 18 | 19 | 6       |
| 4       | 21 | 91 | 6<br>B5 | 10      | 15 | 22 | 3<br>B2 |
| 1<br>B  | 24 | 13 | 12      | 11      | 14 | 23 | 2       |

*Remark.*—This imposition is much used for periodicals, where great nicety of folding is not requisite, as it saves time in the operation : it is the same as a sheet of twelves, p. 77.

## 7. A HALF-SHEET OF LONG TWENTYFOURS.

|    |    |    |    |    |    |
|----|----|----|----|----|----|
|    |    |    | B4 |    |    |
| 2  | 15 | 10 | 7  | 18 | 23 |
| 3  | 14 | 11 | 9  | 19 | 22 |
| B2 |    |    |    |    |    |
|    |    |    | B3 |    |    |
| 4  | 13 | 12 | 5  | 20 | 21 |
| 1  | 16 | 6  | 8  | 17 | 24 |
| B  |    | B5 |    |    |    |

## 8. A HALF-SHEET OF LONG TWENTYFOURS, WITHOUT CUTTING.

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 5  | 20 | 17 | 8  | 7  | 18 | 19 | 6  |
| B3 |    |    |    | B4 |    |    |    |
|    |    |    | B5 |    |    |    | B2 |
| 4  | 21 | 16 | 9  | 10 | 15 | 22 | 3  |
| 1  | 24 | 13 | 12 | 11 | 14 | 23 | 2  |
| B  |    |    |    | B6 |    |    |    |

## IX.—THIRTYTWS.

## 1. A HALF-SHEET OF THIRTYTWS.

|    |    |    |         |    |    |    |          |
|----|----|----|---------|----|----|----|----------|
| 4  | 29 | 28 | B3<br>5 | 9  | 27 | 30 | B2<br>3  |
| 13 | 20 | 21 | 12      | 11 | 22 | 19 | 14       |
| B7 |    |    |         | B6 |    |    |          |
| 16 | 17 | 24 | B5<br>9 | 10 | 23 | 18 | B8<br>15 |
| 1  | 32 | 25 | 8       | 7  | 26 | 31 | 2        |
| B  |    |    |         | B4 |    |    |          |

*Remark.*—This, you will observe, is no more than a sheet of 16mo in one chase, and is imposed accordingly.

## 2. A HALF-SHEET OF THIRTYTWS WITH TWO SIGNATURES.

|    |    |    |          |    |    |    |         |
|----|----|----|----------|----|----|----|---------|
| 18 | 31 | 30 | C2<br>19 | 20 | 29 | 32 | C<br>17 |
| 23 | 26 | 27 | 22       | 21 | 28 | 25 | 24      |
| C4 |    |    |          | C3 |    |    |         |
| 8  | 9  | 12 | B3<br>5  | 6  | 11 | 10 | B4<br>7 |
| 1  | 16 | 13 | 4        | 3  | 14 | 15 | 2       |
| B  |    |    |          | B2 |    |    |         |

*Remark.*—This, you will also perceive, is no more than two sheets of 8vo imposed in one chase, one in one half thereof, and the other in the other half.

## 3. A SHEET OF THIRTYTWO.

*Outer Form.*

|            |    |    |          |            |    |    |            |
|------------|----|----|----------|------------|----|----|------------|
| 8          | 49 | 99 | 9B<br>6  | 12         | 53 | 09 | 3B<br>5    |
| 25<br>B 13 | 40 | 41 | 24       | 12<br>B 11 | 44 | 37 | 28         |
| 32         | 33 | 48 | 9B<br>17 | 20         | 45 | 36 | B 15<br>29 |
| 1<br>B     | 64 | 49 | 16       | 13<br>B 7  | 52 | 19 | 4          |

*Inner Form.*

|            |    |    |            |            |    |    |            |
|------------|----|----|------------|------------|----|----|------------|
| 9          | 99 | 54 | B 6<br>11  | 10         | 55 | 58 | B 4<br>7   |
| 27<br>B 14 | 38 | 43 | 22         | 23<br>B 12 | 42 | 36 | 22         |
| 30         | 35 | 46 | B 10<br>19 | 18         | 47 | 34 | B 16<br>31 |
| 2<br>B 2   | 29 | 15 | 41         | 15<br>B 8  | 05 | 39 | 2          |



## 4. A SHEET OF THIRTYTWS WITH FOUR SIGNATURES.

*Outer Form.*

|    |    |    |          |    |    |    |          |
|----|----|----|----------|----|----|----|----------|
| 50 | 89 | 62 | 23<br>19 | 36 | 45 | 48 | D<br>33  |
| 55 | 58 | 59 | 54       | 37 | 44 | 41 | 40       |
| E4 |    |    |          | D3 |    |    |          |
| 8  | 9  | 12 | B3<br>5  | 22 | 27 | 26 | C4<br>23 |
| 1  | 16 | 13 | 4        | 19 | 30 | 31 | 18       |
| B  |    |    |          | C2 |    |    |          |

*Inner Form.*

|    |    |    |          |    |    |    |         |
|----|----|----|----------|----|----|----|---------|
| 34 | 47 | 46 | D2<br>35 | 52 | 61 | 64 | E<br>49 |
| 39 | 42 | 43 | 38       | 53 | 60 | 57 | 56      |
| D4 |    |    |          | E3 |    |    |         |
| 24 | 25 | 28 | C3<br>21 | 6  | 11 | 10 | B4<br>7 |
| 17 | 32 | 29 | 20       | 3  | 14 | 15 | 2       |
| C  |    |    |          | B2 |    |    |         |

*Remark.*—Upon inspecting this scheme, you cannot fail to remark that it is the same as four sheets of 8vo, imposed in two chases instead of eight; two outer forms of 8vo and two inner forms being in each chase. This imposition is much used in what may be called quadruple 8vo, as it saves a great deal of press-work.

## 5. A SHEET OF THIRTYTWO.

*Outer Form.*

|          |    |    |           |           |    |    |         |
|----------|----|----|-----------|-----------|----|----|---------|
| 4        | 61 | 36 | 29<br>B15 | 28        | 37 | 60 | 5<br>B3 |
| 13<br>B7 | 52 | 45 | 20        | 21<br>B11 | 44 | 53 | 12      |
| 16       | 49 | 48 | 17<br>B9  | 24        | 41 | 56 | 9<br>B5 |
| 1<br>B   | 64 | 33 | 32        | 25<br>B13 | 40 | 57 | 8       |

*Inner Form.*

|          |    |    |           |           |    |    |          |
|----------|----|----|-----------|-----------|----|----|----------|
| 6        | 59 | 38 | 27<br>B14 | 30        | 35 | 62 | 3<br>B2  |
| 11<br>B6 | 54 | 43 | 22        | 19<br>B10 | 46 | 51 | 14       |
| 10       | 55 | 42 | 23<br>B12 | 18        | 47 | 50 | 15<br>B8 |
| 7<br>B4  | 58 | 39 | 26        | 31<br>B16 | 43 | 63 | 2        |

*Remark.*—This sheet, when printed, is folded first in the direction of the long-cross, then the short-cross; after this it is folded into long 8vo; the remaining folds follow in regular order, but they are too numerous to allow the sheet to be folded neatly.

## X.—THIRTYSIXES.

For the remainder of the schemes of imposition, as they are but rarely used, it will be sufficient merely to give the necessary forms.

## 1. A HALF-SHEET OF THIRTYSIXES.

|         |    |    |          |    |          |
|---------|----|----|----------|----|----------|
| 2       | 35 | 34 | 3<br>B2  | 24 | 13<br>B7 |
| 7<br>B4 | 30 | 31 | 9        | 12 | 16       |
| 6<br>B5 | 28 | 25 | 12       | 19 | 18       |
| 10      | 27 | 26 | 11<br>B6 | 20 | 17<br>B9 |
| 8       | 29 | 32 | 5<br>B3  | 22 | 15<br>B8 |
| 1<br>B  | 36 | 33 | 4        | 23 | 14       |

*Remark.*—This imposition has one-third of the sheet separated, which is folded as a half-sheet of twelves: the two-thirds portion is folded as a sheet of twelves, having pages 13 to 24 insetted in the center.

## 2. A HALF-SHEET OF THIRTYSIXES WITHOUT CUTTING.

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 2  | 35 | 26 | 11 | 14 | 23 |
| 3  | 34 | 27 | 10 | 1  | 22 |
| B2 |    |    |    | B8 |    |
| 9  | 18 | 30 | 7  | 18 | 19 |
| 5  | 32 | 29 | 8  | 17 | 20 |
| B3 |    |    |    | B9 |    |
| 4  | 33 | 28 | 6  | 16 | 21 |
| 1  | 36 | 25 | 12 | 13 | 24 |
| B  |    |    |    | B7 |    |

*Remark.*—The tyro will observe, if he turns to the method of imposing 18mo, that this is but a sheet of that size imposed in one chase instead of two; the lower half being the outer form, and the upper half, the inner.

## 3. A HALF-SHEET OF THIRTYSIXES WITH TWO SIGNATURES.

|         |    |    |          |    |          |
|---------|----|----|----------|----|----------|
| 2       | 23 | 22 | 3<br>2v  | 16 | 9<br>2v  |
| 7<br>24 | 18 | 19 | 6        | 13 | 12       |
| 25<br>B | 36 | 33 | 28       | 31 | 30       |
| 26      | 35 | 34 | 27<br>B2 | 32 | 29<br>B3 |
| 8       | 17 | 20 | 5<br>23  | 14 | 11       |
| 1<br>v  | 24 | 12 | 4        | 15 | 10       |

*Remark.*—This the young printer cannot fail to observe, if he looks attentively at the scheme, that it is nothing more than a sheet of 12mo with a half-sheet of the same size in the middle.



## XI.—FORTIES.

## A HALF-SHEET OF FORTIES.

|         |    |    |          |          |    |    |          |
|---------|----|----|----------|----------|----|----|----------|
| 20      | 21 | 24 | 17       | 18       | 23 | 22 | 19       |
| 5<br>B3 | 36 | 33 | 8        | 7<br>B4  | 34 | 35 | 6        |
| 16      | 25 | 28 | 13<br>B7 | 14       | 27 | 26 | 15<br>B8 |
| 9<br>B5 | 32 | 29 | 12       | 11<br>B6 | 30 | 31 | 10       |
| 1<br>B  | 40 | 37 | 4        | 3<br>B2  | 38 | 39 | 2        |

## XII.—FORTYEIGHTS.

## 1. A COMMON QUARTER-SHEET OF FORTYEIGHTS.

|        |    |    |         |         |    |    |         |
|--------|----|----|---------|---------|----|----|---------|
| 21     | 13 | 16 | 9       | 10      | 15 | 14 | 11      |
| 8      | 17 | 20 | 5<br>B8 | 6       | 19 | 18 | 7<br>B4 |
| 1<br>B | 24 | 12 | 4       | 3<br>B2 | 22 | 23 | 2       |

2. TWO QUARTERS OF A SHEET OF FORTYEIGHTS, WORKED TOGETHER.

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 2  | 23 | 22 | 25 | 26 | 27 | 28 | 29 |
| 7  | 18 | 19 | 6  | 31 | 42 | 43 | 30 |
| 11 | 14 | 15 | 10 | 35 | 38 | 39 | 34 |
| 12 | 13 | 16 | 9  | 36 | 37 | 40 | 33 |
| 8  | 17 | 20 | 5  | 32 | 41 | 44 | 29 |
| 1  | 24 | 12 | 4  | 25 | 48 | 45 | 28 |
| B  |    |    |    | C  |    |    |    |
| B4 |    |    |    | C4 |    |    |    |
| B6 |    |    |    | C6 |    |    |    |
| B3 |    |    |    |    |    |    |    |

3. A QUARTER-SHEET OF FORTYEIGHTS, WITHOUT CUTTING.

|    |    |    |    |    |    |    |   |
|----|----|----|----|----|----|----|---|
| 5  | 20 | 17 | 8  | 7  | 18 | 19 | 6 |
| 4  | 21 | 16 | 9  | 10 | 15 | 22 | 3 |
| 1  | 24 | 13 | 12 | 11 | 14 | 23 | 2 |
| B3 |    |    |    | B4 |    |    |   |
| B5 |    |    |    | B6 |    |    |   |
| B  |    |    |    |    |    |    |   |

## 4. HALF-SHEET OF FORTYEIGHTS, WITH THREE SIGNATURES.

|    |    |    |          |          |    |    |         |
|----|----|----|----------|----------|----|----|---------|
| 34 | 47 | 46 | 35<br>20 | 36       | 45 | 48 | 33<br>c |
| 39 | 42 | 43 | 38       | 37<br>c3 | 44 | 41 | 40      |
| 18 | 31 | 30 | 19<br>21 | 20       | 29 | 32 | 17<br>B |
| 23 | 26 | 27 | 22       | 21<br>B3 | 28 | 25 | 24      |
| 8  | 9  | 12 | 5<br>23  | 6        | 11 | 10 | 7       |
| 1  | 16 | 13 | 4        | 3<br>22  | 14 | 15 | 2       |

*Remark.*—This sheet perfects as a sheet of twelves. For folding, it divides by the long-cross; each half then divides into three sections, which are respectively folded as a sheet of octavo.

## XIII.—SIXTYFOURS.

## 1. A COMMON QUARTER-SHEET OF SIXTYFOURS.

|          |    |    |         |          |    |    |          |
|----------|----|----|---------|----------|----|----|----------|
| 4        | 67 | 82 | 8B<br>9 | 9        | 27 | 30 | 2B<br>8  |
| 13<br>B7 | 20 | 21 | 12      | 11<br>B6 | 22 | 19 | 14       |
| 9I       | 17 | 24 | 9B<br>6 | 0I       | 23 | 18 | 8B<br>15 |
| 1<br>B   | 32 | 25 | 8       | 7<br>B4  | 26 | 31 | 2        |

2. A QUARTER-SHEET OF SIXTYFOURS, WITH TWO  
SIGNATURES.

|          |    |    |          |          |    |    |         |
|----------|----|----|----------|----------|----|----|---------|
| 8I       | 18 | 30 | 2B<br>19 | 20       | 29 | 32 | B<br>17 |
| 23<br>B4 | 26 | 27 | 22       | 21<br>B3 | 28 | 25 | 24      |
| 8        | 9  | 12 | 8B<br>5  | 9        | 11 | 10 | 4B<br>7 |
| 1<br>A   | 16 | 13 | 4        | 3<br>A2  | 14 | 15 | 2       |

## 3. A HALF-SHEET OF SIXTYFOURS.

|          |    |    |          |    |    |    |          |
|----------|----|----|----------|----|----|----|----------|
| 2        | 68 | 34 | 31       | 26 | 39 | 58 | 7<br>B4  |
| 15<br>B8 | 50 | 47 | 18       | 23 | 42 | 55 | 10       |
| 14       | 51 | 46 | 19       | 22 | 43 | 54 | 11<br>B6 |
| 3<br>B2  | 62 | 35 | 30       | 27 | 38 | 59 | 9        |
| 4        | 61 | 36 | 29       | 28 | 37 | 60 | 5<br>B3  |
| 13<br>B7 | 52 | 45 | 20       | 12 | 44 | 53 | 12       |
| 16       | 49 | 48 | 17<br>B9 | 24 | 41 | 56 | 9<br>B5  |
| 1<br>B   | 49 | 33 | 32       | 25 | 40 | 57 | 8        |



## XIV.—SEVENTYTWOS.

A HALF-SHEET OF SEVENTYTWOS, WITH THREE SIGNATURES.

|    |    |    |     |    |    |     |    |    |    |    |    |    |    |    |
|----|----|----|-----|----|----|-----|----|----|----|----|----|----|----|----|
| 2  | 32 | 22 | 2 v | 8  | 91 | 5 v | 6  | 01 | 51 | 7  | 12 | 72 | 1  | v  |
| 7  | 18 | 19 | 6   | 13 | 12 | 11  | 14 | 5  | 20 | 17 | 8  |    |    |    |
| A4 |    |    |     |    |    | A6  |    | A5 |    |    |    |    |    |    |
| 32 | 17 | 74 | 3B  | 62 | 83 | 9B  | 9C | 93 | 43 | 03 | 34 | 24 | 13 | 1B |
| 25 | 48 | 45 | 28  | 39 | 34 | 33  | 40 | 27 | 46 | 47 | 26 |    |    |    |
| B  |    |    |     |    |    | B5  |    | B2 |    |    |    |    |    |    |
| 95 | 59 | 89 | 3C  | 29 | 65 | 09  | 19 | 45 | 29 | 99 | 52 |    |    |    |
|    |    |    |     |    |    |     |    |    |    |    |    |    |    |    |
| 49 | 72 | 69 | 52  | 63 | 58 | 57  | 64 | 51 | 70 | 71 | 50 |    |    |    |
| C  |    |    |     |    |    | C5  |    | C2 |    |    |    |    |    |    |

## MISCELLANEOUS OBSERVATIONS.

1. Having placed all his pages on the stone, whatever may be the size, the compositor must run his eye over them to see that they are in their proper place ; for it is much easier to alter their position now than at any after-period of the process of imposition.

2. He must then procure a *pair of chases*, as nearly alike as possible, or rather, we ought to say, the overseer or quoin-drawer will provide him with them, on his application to either of those individuals, according to the custom of the office ; and he must be careful to use those chases, ever after, in future sheets, in the same position in which he uses them in the first, as this will save considerable trouble to the pressman.

3. *Furniture* ought to be provided for him of a proper length ; and in order that that may be done easily, the quoin-drawer overseer should keep it in separate pigeon-holes or drawers, each length by itself ; as this will save a great deal of time, and dispense almost entirely with the use of the saw. The gutters, and narrows for the short-cross, are placed even with the foot of each page, leaving the upper end to project beyond the head-line and between the head-bolts, so as to secure the folios. The side-sticks should be of about the same length as the gutters, as they will thereby bind both the folios and white-lines. The foot-sticks should be long enough to include the gutter and back, but should by no means extend beyond the side-stick. These articles, with a supply of scaleboard and quoins, are all that are required for this purpose.

4. The compositor will now proceed to remove the page-cords. Commencing with any inner page, let him care-

fully untie the cord, and push up the furniture and the adjoining page by the side-stick ; and so proceed with all the pages of the quarter in succession ; carefully ascertaining, when he has done so, whether the pages are of equal length ; and if not, causing the defect to be remedied by those by whom the fault has been committed. He must then secure that section with quoins, and so proceed with all the rest, and, after gently planing, lock up each section evenly, first going lightly round the whole, and with his quoins so placed that there shall be no hanging of the corners of the pages ; but everything so well secured, that the form will lift safely, if the lines are all properly justified.

5. Of course the compositor will have been supplied with furniture pretty near the mark, and which will answer his purpose for all the operations up to being sent to press. Before that takes place, it must be correctly ascertained whether it suits the paper on which the work is to be printed, or not, and must then be correctly adjusted. To assist him in ascertaining the furniture proper for his purpose in the first instance, the following table of the size of pages and the requisite furniture, is given by Mr. Ruse, in his handy little book, called 'Imposition Simplified,' which, I have no doubt, will be found useful to the generality of the readers of this book. I will merely premise, that Mr. Ruse, quite correctly no doubt, considers that what is deemed the back of a book by the binder, ought also to be so considered by the printer ; but as that is not the notion generally adopted when speaking of imposition, it will be necessary to bear in mind, that what Mr. Ruse here calls the *back*, is by the generality called the *gutter*, and *vice versâ*.

*Table of Furnitures for Ordinary Bookwork.*

| SIZE.            | Width of<br>page. | Length of<br>page | Back.           | Head.          | Gutter or<br>Fore-edge. | Tails.         | Ofset.          |
|------------------|-------------------|-------------------|-----------------|----------------|-------------------------|----------------|-----------------|
|                  | pica ems          | pica ems          | pica ems        | pica ems       | pica ems                | pica ems       | pica ems        |
| <i>Royal.</i>    |                   |                   |                 |                |                         |                |                 |
| 4to .....        | 48                | 62                | 11              | 12             | ...                     | ...            | ...             |
| 8vo .....        | 26                | 48                | 10              | 10             | $12\frac{1}{2}$         | ...            | ...             |
| 12mo .....       | 20                | 39                | 9               | 10             | $10\frac{1}{2}$         | ...            | $10\frac{1}{2}$ |
| 16mo .....       | 21                | 28                | $7\frac{1}{2}$  | $8\frac{1}{2}$ | $9\frac{1}{2}$          | $9\frac{1}{2}$ | ...             |
| 18mo .....       | 18                | 32                | 6               | 7              | 8                       | ...            | $7\frac{1}{2}$  |
| 32mo .....       | 13                | 23                | 5               | 6              | 6                       | 7              | ...             |
| <i>Demy.</i>     |                   |                   |                 |                |                         |                |                 |
| 4to .....        | 40                | 53                | $10\frac{1}{2}$ | 12             | ...                     | ...            | ...             |
| 8vo .....        | 23                | 42                | 9               | 10             | $11\frac{1}{2}$         | ...            | ...             |
| 12mo .....       | 19                | 36                | $6\frac{1}{2}$  | 8              | $8\frac{1}{2}$          | ...            | $8\frac{1}{2}$  |
| 16mo .....       | 19                | 25                | 7               | $7\frac{1}{2}$ | 8                       | 9              | ...             |
| 18mo .....       | 16                | 29                | $5\frac{1}{2}$  | 6              | 7                       | ...            | $6\frac{1}{2}$  |
| 32mo .....       | 12                | 21                | 4               | 5              | 5                       | 6              | ...             |
| <i>Crown.</i>    |                   |                   |                 |                |                         |                |                 |
| 4to .....        | 32                | 47                | 11              | 12             | ...                     | ...            | ...             |
| 8vo .....        | 20                | 35                | 9               | 10             | $10\frac{1}{2}$         | ...            | ...             |
| 12mo .....       | 15                | 32                | $6\frac{1}{2}$  | 7              | 8                       | ...            | $7\frac{1}{2}$  |
| 16mo .....       | 16                | 22                | 6               | 7              | 7                       | $8\frac{1}{2}$ | ...             |
| 18mo .....       | 15                | 23                | $4\frac{1}{2}$  | 6              | $5\frac{1}{2}$          | ...            | $6\frac{1}{2}$  |
| 32mo .....       | 11                | 18                | $3\frac{1}{2}$  | 4              | $4\frac{1}{2}$          | 5              | ...             |
| <i>Foolscap.</i> |                   |                   |                 |                |                         |                |                 |
| 4to .....        | 29                | $39\frac{1}{2}$   | $9\frac{1}{2}$  | 10             | ...                     | ...            | ...             |
| 8vo .....        | 18                | 32                | $6\frac{1}{2}$  | 7              | 8                       | ...            | ...             |
| 12mo .....       | 15                | 28                | $4\frac{1}{2}$  | 5              | $5\frac{1}{2}$          | ...            | $5\frac{1}{2}$  |
| 16mo .....       | 15                | 19                | $4\frac{1}{2}$  | $5\frac{1}{2}$ | $5\frac{1}{2}$          | 7              | ...             |
| 18mo .....       | 12                | 21                | $4\frac{1}{2}$  | 6              | 5                       | ...            | $6\frac{1}{2}$  |

N.B.—These measurements are, of course, inclusive of crossbars.

*Remark.*—Should the width or length of a page be altered from the dimensions here given, it will necessarily follow, that a corresponding alteration should be made in the furniture. For instance, should a page, in any case, be *increased* an *em*

in length and width, a corresponding *decrease* must be made in the furniture, so as to advance all the printed matter of each page an *en* in every direction on the paper when worked. This would in fact be, in 8vo, to take an *em* out of the gutter,\* and an *en* from the back\* and head, on each side of the bar.

6. *Making Margin*.—Several writers have consumed pages in describing methods of effecting this operation, but generally with the result of rendering the matter the more obscure by their diffuseness. I will therefore content myself with quoting the pithy but pertinent remarks of the author from whom I have copied the above table, merely altering his terminology to make it correspond with that in common use; and adding, by the way, that Mr. Ruse gives in his little book, which only costs 6*d.*, and can be carried in the waistcoat-pocket, diagrams illustrative of the process adopted, which will be found useful to the young compositor. He says:—

“To ascertain the *Gutters*, fold the sheet to size of work; then measure from left side of last page, letting it extend over the left side of the first, to allow for the cutting, which can be varied at will, according to the size of the book—from nonpareil to great primer. For *Backs*, open the sheet one-fold, and measure from the left side of the third page to the right [*i.e.* in 8vo the 13th page], to left side of the first page, EXACTLY OUT-AND-OUT. For *Heads*, fold sheet to size of work; then measure from head of page at top of page 1 [*i.e.* in 8vo the 8th page], letting it extend over the foot of page 1, same as for Gutters. For *Tails*, open the sheet contrary way to that for Backs; then measure from foot of third page up, to foot of first page, EXACTLY OUT-AND-OUT, as for Backs. If no Tails, as in Quarto or Octavo, the same overhang should be left; as the binder would make the same reduction as though there were more folds. For off-cuts, leave half the overhang allowed in measuring for the Heads.”

---

\* I here use those words in their ordinary acceptation.



## CHAPTER IV.



## COMPOSITORS' SCALE OF PRICES.

IN the infancy of the art of printing, and indeed for many years after its general dissemination, the mode of payment was undoubtedly similar to that adopted in other occupations ; namely, by weekly wages. No scale of prices would then be required, but each workman would be paid according to his general efficiency and usefulness. But when the notion of piece-work began to be entertained, it would, of course, become necessary to fix upon some standard, to determine the value of the labor done, in order that each man might be paid in just proportion to what he had actually earned.

This standard was arrived at by determining that for every thousand letters composed,—ascertained by counting the width of the page by *ens* and its depth by *ems*, and multiplying them together for the product,—a certain sum should be paid, according to the nature of the work, with certain allowances in cases where extra labor might be required.

The first scale of prices of which we have any account, was adopted in the year 1785, although it is pretty certain that some work was done on piece even before that time. It was agreed to at a general meeting of master printers

held at the Globe Tavern, in Fleet Street, on Friday, the 20th of November. By this scale it was provided :

That the price of work paid for by letters, be advanced from four pence to four pence halfpenny per thousand, including English and brevier ; and in leaded matter, the ems and ens at the beginnings and ends of the lines not to be reckoned in the width.

That pamphlets of five sheets and under be paid one shilling per sheet above what they come to by letters.

That all works wholly printed in a foreign language, though common type, be paid five pence per thousand.

That five pence per thousand be paid for all dictionaries of two languages, in brevier or larger type, but not for English dictionaries, unless attended with peculiar trouble.

That the price of Greek be advanced in the same proportion as that of common work.

Some additional rules were adopted at a meeting of master printers held on Monday, the 11th of March, 1793, according some slight advantages to the journeyman ; as also at a meeting held at the Globe Tavern, in December, 1795.

But these alterations not giving complete satisfaction to the compositors, another meeting of the master printers was convened on the 24th of December, 1800, for the purpose of taking into further consideration the state of the trade, both in respect of the workmen and their employers.

The men asked for an advance of one halfpenny per thousand on manuscripts. But with this the masters refused to comply, but agreed to a *general advance* of one farthing upon all kinds of work, without regard to the question of manuscript copy or reprint.

In 1805 the charge for all works in the English language, including English and brevier, was advanced to 5½d. per thousand ; and various other alterations were made, and remained in force until the year 1810, when a distinc-

tion was made, for the first time, between leaded and solid matter. In 1816, also, the masters succeeded, without consulting the men, in effecting a reduction of three farthings per thousand on reprints, which, as before remarked, had hitherto been paid the same as manuscripts.

From that time to 1847 the scale underwent no alteration whatever. But as some of its provisions admitted various interpretations, and its rules omitted all mention of many important matters of daily occurrence in a printing-office, and were thus the cause of constant disputes and never-ending doubt and perplexity, it was mutually agreed, in that year, both by masters and men, to hold a conference for the settlement of all that was doubtful, and for the introduction of further rules for the determination of matters which the scale of 1810 had altogether omitted.

Taking this scale as the basis of procedure, the respective committees, after many meetings, went through the whole seriatim, and finally agreed that the following should henceforward constitute the standard of charges for compositors' work in the book-offices of the London district.

---

## SCALE OF PRICES

FOR

## COMPOSITORS' WORK,

*Agreed upon at a General Meeting of Master Printers, at Stationers' Hall, April 16, 1810, commencing on all Volumes or Periodical Numbers begun after the 30th inst.;*

*With additions, definitions, and explanations, agreed upon at a Conference held in the months of July, August, September, and October, 1847, between eight Master Printers and eight Compositors, duly authorised by their respective bodies to discuss and finally settle all points in dispute, or not touched upon or clearly defined in the scale of 1805-10.*

---

ART. 1. ALL Works in the English language, common matter, *with space lines*, including English and Brevier, to be cast up at 5 $\frac{3}{4}$ d. per 1000 ; if in Minion, 6d. ; in Nonpareil, 6 $\frac{3}{4}$ d.—*Without space lines*, including English and Brevier, 6d. per 1000 ; in Minion 6 $\frac{1}{4}$ d. ; in Nonpareil, 7d. ; in Pearl, *with or without space lines*, 8d. ; Heads and Directions or Signature lines included. A thick space to be considered an en in the width, and an en to be reckoned an em in the length of the page ; and where the number of letters amounts to 500—1000 to be charged ; if under 500, not to be reckoned : and if the calculation at per 1000 shall not amount to an odd threepence, the odd pence to be suppressed in the price of the work ; but where it

amounts to or exceeds threepence, there shall be sixpence charged. Em and en quadrats, or whatever is used at the beginning or end of lines, to be reckoned as an em in the width.

Ruby, *with space lines*, to be cast up at  $7\frac{1}{4}d.$  per 1000 ; *without space lines*,  $7\frac{1}{2}d.$  per 1000.

Diamond, *with space lines*, to be cast up at  $9\frac{3}{4}d.$  per 1000 ; *without space lines*, at  $10d.$  per 1000.

The extra price per 1000 for Minion and all founts below Minion to be paid upon all descriptions of work.

The usual deduction for leaded matter to be made for 8 to Pica leads, when used with Long Primer or smaller type ; for 10 to Pica leads with Brevier or smaller type ; and for 12 to Pica leads when used with Nonpareil or smaller type ; Pearl not excepted. If leads of intermediate size be used, 9 to Pica to be reckoned as 10 to Pica, and 11 to Pica as 12 to Pica. No deduction to be made for any thinner lead than 12 to Pica with any sized type.

All matter Stereotyped by the present method, namely, by using plaster of Paris, to be cast up, if with high spaces, at  $\frac{1}{4}d.$  per 1000 additional ; if with low spaces, at  $\frac{1}{2}d.$  per 1000 additional. Should any other method be adopted obviating the inconvenience experienced by the compositor, no extra charge per 1000 to be made ; but, if imposed in small chases, 1s. per sheet to be allowed.

Bastard founts of one remove to be cast up to the depth and width of the two founts to which they belong.

Works, although printed in half-sheets, to be cast up in sheets.

2. Works printed in Great Primer to be cast up as English ; and all works in larger type than Great Primer, as half English and half Great Primer.

3. All works in foreign languages, though common type, *with space lines*, including English and Brevier, to be cast up at  $6\frac{1}{4}d.$  per 1000 ; if in Minion  $6\frac{3}{4}d.$  ; Nonpareil,  $7\frac{1}{2}d.$  ; *without space lines*, including English and Brevier,



6½*d.* ; Minion 7*d.* ; Nonpareil 7¾*d.* ; and Pearl, *with or without space lines*, 8¾*d.*

If Dictionary matter, to take ½*d.* advance per 1000.

Works in the Saxon language, set up in common type with the two Saxon characters for *th*, to be cast up at ½*d.* per 1000 additional.

Works in the Saxon or German languages set up in the Saxon or German character, to be paid 1*d.* per 1000 extra.

4. English Dictionaries of every size, *with space lines*, including English and Brevier, to be paid 6¼*d.* per 1000 ; *without space lines*, 6½*d.* (In this article are not included Gazetteers, Geographical Dictionaries, Dictionaries of Arts and Sciences, and works of a similar description, except those attended with extra trouble beyond usual descriptive matter.)

Dictionaries, of two or more languages, of every size, *with space lines*, including English and Brevier, to be paid 6½*d.* per 1000 ; *without space lines*, 6¾*d.*—If smaller type than Brevier, to take the proportionate advance specified in Article 1.

5. English Grammars, Spelling Books, and works of those descriptions, in Brevier or larger type, *with space lines*, to be paid 6*d.* per 1000 ; *without space lines*, 6¼*d.*

If in two languages, or foreign language, *with space lines*, 6¼*d.* per 1000 ; *without space lines*, 6½*d.*

Grammars wholly in a foreign language to be paid ¼*d.* per 1000 extra beyond the price of works in foreign languages, as settled by Art. 3.

6. Small-sized Folios, Quartos, Octavos, and works done in Great Primer or larger type (English language) which do not come to 7*s.* when cast up at the usual rate, to be paid as follows :—English and larger type, not less than 7*s.* ; Pica, 8*s.* 6*d.* ; English 12mo. to be paid not less than 10*s.* 6*d.* ; and Pica not less than 11*s.* 6*d.* per sheet.

The words "including every item of charge" to be understood after the words "when cast up at the usual rate."

7. Reviews, Magazines, and works of a similar description, consisting of various-sized letter, if cast up to the different bodies, to be paid 2s. 6*d.* per sheet extra.

No deduction to be made for printed copy partially introduced in Reviews, Magazines, &c. ; nor for leads occasionally used in them, unless with sizes of type leaded throughout according to the plan of the work.

8. Pamphlets of five sheets and under, and parts of works done in different houses, amounting to not more than five sheets, to be paid one shilling per sheet extra ; but as it frequently occurs that works exceeding a pamphlet are often nearly made up without a return of letter, all such works shall be considered as pamphlets, and paid for as such.

In works of more than five sheets, where two-thirds are made up without a return of letter and leads, either of its own or of a similar work, 1s. per sheet extra to be paid upon the whole work. If, however, the work be published in separate volumes, and the letter of the first volume be used for the second, or of the second for the third, no charge for making up letter to be made beyond the first volume.

Parts of works done at different houses to be cast up according to the respective merits of the different parts ; and if consisting of a sheet, or less, to be cast up according to Art. 20.

9. Works done in Sixteens, Eighteens, Twenty-fours, or Thirty-twos, on Small Pica and upwards, to be paid 1s. 6*d.* per sheet extra. If on Long Primer, or smaller type, 1s. per sheet extra. Forty-eights to be paid 2s. per sheet extra, and Sixty-fours 2s. 6*d.* per sheet extra.

In casting up, no sheet to be considered single which exceeds 520 superficial inches of printed matter, including borders and rules and the inner margins ; all of larger dimensions to be cast up as two single sheets of half the number of pages of

which the whole sheet consists, viz., 4to. as folio, 8vo. as 4to., &c., as the case may be. This rule not to include Parliamentary work.

10. Works requiring an alteration or alterations of margin, to be paid for each alteration 1s. per sheet to the pressmen, if altered by them, and 6d. to the compositor, as a compensation for making up the furniture; if altered by the compositor, then he is to be paid 1s. for the alteration, and the pressmen 6d. for the delay.—This article to be determined on solely at the option of the employer.

11. Bottom notes consisting of twenty lines (or two notes, though not amounting to twenty lines) and not exceeding four pages in every ten sheets, in quarto or octavo :—one page (or two notes, though not amounting to one page) and not exceeding six pages in twelves :—two pages (or two notes, though not amounting to two pages) and not exceeding eight, in eighteens or above, to be paid 1s. per sheet ;—but under the above proportion, no charge to be made. Bottom notes consisting of ten lines (or two notes, though not amounting to ten lines), in a pamphlet of five sheets or under, and not exceeding two pages, to be paid 1s. per sheet extra. Quotations, mottoes, contents to chapters, &c., in smaller type than the body, to be considered as notes. [Where the notes shall be in Nonpareil or Pearl, in twelves, the number of pages to be restricted to four ; in eighteens, to five pages.]—*This Article is intended only to fix what constitutes the charge of 1s. per sheet for bottom notes: all works requiring a higher charge than 1s. for bottom notes are to be paid for according to their value.*

In order to constitute the charge of 1s. per sheet for notes, there must be, on the average, in every ten sheets, in 4to. or 8vo., one note of 20 lines, or two notes though not amounting to 20 lines; in 12mo. one page, or two notes though not amounting to one page; in 18mo. and above, two pages, or two notes though not amounting to two pages.

Thus, in 4to. and 8vo. work, there must be—

In 10 sheets, 1 note of 20 lines . . . or 2 notes not amounting  
to 20 lines,

|    |   |                                     |        |
|----|---|-------------------------------------|--------|
| 15 | „ | 2 notes amounting to 40 lines, or 3 | ditto, |
| 20 | „ | ditto . . . . . or 4                | ditto, |
| 25 | „ | 3 notes amounting to 60 lines, or 5 | ditto, |
| 30 | „ | ditto . . . . . or 6                | ditto, |

and so on in proportion.

Notes exceeding the maximum quantity specified in this article, to be paid 1s. 6d. per sheet. If the quantity of notes entitle to a further advance, the whole to be measured off and cast up as a distinct body, 1s. per sheet being paid for placing.

*Example* :—In a work of Sixteen Sheets.

|                                                       | £.    | s. | d. |
|-------------------------------------------------------|-------|----|----|
| Pica, 12 sheets at 14s. per sheet . . . . .           | 8     | 8  | 0  |
| Long Primer, 4 sheets at 2ls. 6d. per sheet . . . . . | 4     | 6  | 0  |
| Placing . . . . .                                     | 0     | 16 | 0  |
|                                                       | <hr/> |    |    |
|                                                       | £13   | 10 | 0  |

In measuring off notes, quotations, &c., the actual quantity of small type to be reckoned; and when it exceeds one line, one line extra to be allowed for the white, but when there is only one line of small type, one line only to be reckoned; *i.e.* for each separate quantity of note, quotation, &c., exceeding one line, one line extra to be reckoned for the space which separates it from the text. Where no space appears, no line to be reckoned.

If two or more notes occur in one line, each reference to be considered a note in counting, but not a separate line in measuring off.

In calculating the charge of 1s. per sheet for notes, the note type to be considered as two sizes less than the text type. Notes set up in a type three or more removes from that used for the text to be reckoned according to the relative proportions of two removes.

Works having notes upon notes, quotations, &c., set up in a smaller type than the notes, to be paid 1s. per sheet extra on every sheet where such notes, &c. occur. If, however, this extra charge be not equivalent to the value of the matter set

in any one sheet, such matter to be measured off and paid for upon the same principle as bottom notes.

Type between the sizes of the text and the notes to be paid for as follows :—The quantity to be measured off, and the difference of value between it and the text type charged, with the addition of 1s. per sheet for placing in every sheet in which it occurs; if occurring in three-fourths of the work, 1s. per sheet for placing to be paid throughout.

12. Side notes to folios and quartos not exceeding a broad quotation, if only chapter or date, and not exceeding three explanatory lines on an average in each page, to be paid 1s. per sheet ;—in octavo, if only chapter or date, and not exceeding three explanatory lines on an average in each page, 1s. 6d. per sheet. Cut-in notes in smaller type than the body to be paid for in a similar manner. Side and bottom notes to many, particularly historical and law works, if attended with more than ordinary trouble, to be settled between the employer and journeyman.

Side notes in 12mo. to be paid 2s. per sheet ; in 16mo., 18mo., and above, 2s. 6d. per sheet.

Side notes set up in Nonpareil, though not exceeding the quantity specified in this article, and not cast up to their value, to be paid 6d. per sheet additional ; if in Pearl, 1s. per sheet additional.

Where side notes exceed the maximum quantity specified, viz., chapter or date, and three explanatory lines on an average in each page, the actual number of lines set up to be counted and paid at treble their price as common matter, as an equivalent for composing and making up. In casting up, the actual width only of the text and side notes to be taken respectively.

Side notes and Cut-in notes, occurring in distinct portions of works, or in less than one-fourth part of a work, not to form a *pro rata* charge per sheet, but to be paid on those sheets only in which they appear.

Double side notes, or notes upon each side of the page, to be paid double the price specified for notes on one side of the



page ; but if occurring occasionally, to be paid on those sheets only in which they appear.

Figures in the margin down the side of a page not to be considered as side notes ; but to be charged extra according to the trouble occasioned.

Under-runners not to be cast up with the side notes, but to be paid by agreement between the employer and journeymen.

13. Greek, Hebrew, Saxon, &c., or any of the dead characters, if one word and not exceeding three lines in any one sheet, to be paid for that sheet 1s. extra ; all above to be paid according to their value.

Greek, &c., exceeding 3 lines in any one sheet, to be paid 1s. per sheet in addition to its value as cast up ; the 3 lines specified for the 1s. charge being deducted.

14. Greek, *with space lines*, and without accents, to be paid  $8\frac{1}{2}d.$  per 1000 ; if with separate accents,  $10d.$  ; *without space lines*, and without accents,  $8\frac{3}{4}d.$  ; with accents,  $10\frac{1}{4}d.$  ; the asper not to be considered an accent. (If Dictionary matter, to take one halfpenny advance.)

15. Hebrew, Arabic, Syriac, &c., to be paid double. Hebrew with points to be cast up as half body and half points doubled.

16. Music to be paid double the body of the sonnet type.

Music to be paid by agreement between the employer and journeyman, the foregoing article being wholly inapplicable to instrumental music.

17. Index matter, though but one measure, to be paid 2s. per sheet extra.

18. Booksellers' Catalogues (in whatever language) to be cast up at  $7d.$  per 1000 ; not including the numbering.

This Article applies to Booksellers' Catalogues only.

"Not including the numbering" means, that, when the compositor has to supply or correct the numbers used in a

bookseller's catalogue, an extra charge shall be made equivalent to the loss of time occasioned.

The words "in whatever language" mean those in which common type is used.

Notes or remarks in smaller type inserted in a bookseller's catalogue, to be paid as bottom notes.

19. Night-work to commence and be paid for, from ten o'clock till twelve, 1s.; all after to be paid 3*d.* per hour extra till six.—Morning work, commencing at four o'clock, to be paid 1s. extra.—Sunday work, if not exceeding six hours, to be paid for, 1s.; if for a longer time, 2*d.* an hour.

20. Jobs of one sheet or under (except Auctioneers' Catalogues and Particulars) to be cast up at 7*d.* per 1000; if done in smaller type than Brevier, to take the proportionate advance specified in Article 1.—If in foreign language, of one sheet or under (except Auctioneers' Catalogues), to be cast up at 8*d.* per 1000; if done in smaller type than Brevier, to take the proportionate advance specified in Article 1.

Auctioneers' Catalogues and Particulars to be cast up at 6*d.* per 1000 leaded or solid, and irrespectively of extent. Small type introduced, or any other extra, to be paid as in book-work. The "Conditions" page, if standing, to be paid as a page of the catalogue; but if composed, according to the type in which it is set up.

Tracts of one sheet or under, printed for Religious or other Societies, or forming part of an uniform series, not to be considered jobs, but to be cast up according to Article 1, with the addition of 2*s.* 6*d.* per sheet.

Jobs of the character of bookwork to be cast up in sheets, with the usual extras, and the portion of the sheet which is actually set up or imposed to be charged.

21. Where two pages only are imposed, either opposite to or at the back of each other, they shall be paid for as two pages; but if with an indorse, or any other kind of

matter constituting a third, then to be paid as a sheet if in folio, a half-sheet if in quarto, and so on.

In works printed on every alternate page only, the blank at the back of each page not to be charged.

22. Broadsides, such as Leases, Deeds, and Charter-parties, above the dimensions of crown, whether table or common matter, to be paid the double of common matter ; on crown and under, to be paid one and one-half common matter. The indorse to be paid one-fourth of the inside page as common matter.

This article to apply to undisplayed Broadsides of one measure ; if set up in 2, 3, or 4 columns, to be paid one-fourth the price of common matter extra.

Displayed Broadsides to be paid as follows :—

If containing more than 16 lines—

|                             | s. | d. |
|-----------------------------|----|----|
| Foolscap or Crown . . . . . | 5  | 0  |
| Demy . . . . .              | 7  | 0  |
| Royal . . . . .             | 8  | 6  |
| Double Crown . . . . .      | 10 | 0  |

If containing 13, and not more than 16 lines, three-fourths of the prices specified ; if 12 lines and under, one-half.

23. All corrections to be paid 6*d.* per hour.

24. The imprint to be considered as two lines in the square of the page.

25. Different volumes of the same work to be paid for distinctly, according to their value.

---

*At a Meeting of the Masters, held at the Globe Tavern, Jan. 16, 1816, the following modification took place in the Compositors' Scale of Prices of 1810, as far as regards Reprints:—*

All Reprinted Works to be paid Three Farthings per 1000 less than the scale of 1810. All Manuscript or Original Works shall continue to be paid for as at present.

Reprints, with numerous MS. insertions interspersed throughout; or so materially altered as to consist of half MS. and half reprint; or derived from various sources not being the compilation of the works of one author, to be considered Manuscript or Original works.

[An entire chapter or portion in MS. not to be considered as part of the one-half above mentioned, but to be paid as MS.]

Reprints having less MS. alterations than above stated, to be paid one halfpenny per 1000 less than the scale of 1810.

[Verbal corrections, simple alterations of style, or typographical alterations, not to be considered MS. alterations.]

The text of an author reprinted with a MS. commentary at the foot of the page, to be paid one halfpenny per 1000 less than the scale of 1810.

## ADDENDA.

---

### APPEAL CASES.

APPEAL CASES to be cast up at 7*d.* per 1000;\* if above 40 ems Pica in width, to be cast up at 8*d.* per 1000. Side notes to Appeal Cases, whether light or heavy, to be paid per sheet of 4 pp. folio, if on a broad quotation, 3*s.*; double narrow, 5*s.*; double broad, 6*s.*

---

### COLUMN MATTER.

Column Matter, as distinguished from Table and Tabular, is matter made up continuously in two or more columns not dependent upon each other for their arrangement. To be paid as follows:—

2 *column matter*—in sizes less than folio :

|                                   |             |             |            |
|-----------------------------------|-------------|-------------|------------|
| In 4to. and 8vo . . . . .         | 1 <i>s.</i> | 0 <i>d.</i> | per sheet. |
| 12mo. . . . .                     | 1 <i>s.</i> | 6 <i>d.</i> | „          |
| 16mo. and smaller sizes . . . . . | 2 <i>s.</i> | 0 <i>d.</i> | „          |

3 *columns* :

In pages 21 ems Pica or less wide, one-fourth more than common matter.

In pages of greater width, 2*s.* per sheet extra.

4 *columns* :

In folio and 4to., 4*s.* per sheet.

In 8vo. and smaller sizes, in pages 22 ems Pica and less wide, one-half more than common matter; in pages of greater width, one-fourth more than common matter.

---

\* When Chancery Bills were first printed, they were charged at the same rate as Appeal Cases, 7*d.* per 1000; but the price has since been reduced to 6½*d.*



*5 columns :*

In folio and 4to., one-half more than common matter ;  
in 8vo. and smaller sizes, double the price of common matter.

Column matter not exceeding 5 ems Pica in width to be paid one-half more than common matter ; not exceeding 4 ems Pica, double the price of common matter.

The above charges to be made upon every description of work, and to include the insertion of column rules when required.

Parallel matter, dialogues, vocabularies, comparative statements, and matter of a similar description, although arranged in columns depending upon each other, to be considered as column matter ; if attended with extra trouble, to be arranged between the employer and journeyman.

Two-column matter interspersed throughout the text of a work, to be paid in 4to., 8vo., and 12mo., 6*d.* per sheet extra ; in 16mo. and smaller sizes, 1*s.* per sheet extra ; if constituting more than half the work, to be paid as if the whole sheet were column matter.

---

## TABULAR AND TABLE WORK.

Tabular and Table Work is matter set up in three or more columns depending upon each other and reading across the page. To be paid as follows :—

3 columns without headings, one-fourth extra.

3 columns with headings, or 4 columns without, one-half extra.

4 columns with headings, and 5 or more with or without, double the price of common matter.

Headings in smaller type than the body, but not exceeding two removes from it, if not more than 3 lines in depth, to be paid 1*s.* per sheet extra ; if more than 3 lines, or if in smaller type than two removes, to be cast up according to the relative

values of the two bodies ; the greatest number of appearing lines being considered the depth.

The following to be considered a definition of the word heading :—

| Parish.       | Name of Voter. | Residence.      |
|---------------|----------------|-----------------|
| Chelsea . . . | John Smith . . | Belgrave-place. |

Or thus, when set in smaller type, and forming three or more lines :—

| Name<br>of<br>Voter. | Trade<br>or<br>Profession. | Place<br>of<br>Residence. |
|----------------------|----------------------------|---------------------------|
| John Smith.....      | Wheelwright.....           | Chelsea.                  |

Blank Tables to be cast up double the price of the text type of the work. No extra charge to be made for headings in smaller type, unless such headings constitute one-half of the table.

The extra price for table, tabular, and column matter to be paid upon its actual dimensions only, with the following exceptions :—

Title headings to table and tabular matter to be reckoned as part of such matter ; but if they exceed 5 ems of the body of the table, &c. in depth, 5 ems only to be charged as table, the remainder as common matter.

Bottom Notes to tables to be paid on the same plan as Title Headings : not to constitute a *pro rata* charge per sheet.

The extra price for table, tabular, and column matter, when paid by an addition to the price per 1000, to be cast up according to Art. 1 ; thus, a Greek table to be paid as once Greek and once English matter.

## WRAPPERS.

The companionship on a Magazine or Review to be entitled to the first or title-page of the Wrapper of such Magazine or

Review ; but not to the remaining pages of such Wrapper, nor to the Advertising Sheets which may accompany the Magazine or Review.

Standing Advertisements or Stereo-blocks, if forming a complete page, or, when collected together, making one or more complete pages, in a Wrapper or Advertising Sheet of a Magazine or Review, not to be chargeable ; the compositor to charge only for his time in making them up. The remainder of the matter in such Wrapper or Advertising Sheet, including Standing Advertisements or Stereo-blocks not forming a complete page, to be charged by the Compositor, and cast up according to the 8th or 20th Articles of the Scale, as they may respectively apply ; but the charge of 2s. 6d., as given by Article 7, is not to be superadded.

Advertisements, and Woodcuts connected with advertisements, occurring in Periodical Publications, to be charged in a similar manner.

---

### MISCELLANEOUS.

Prefatory matter, Preliminary Dissertations, Biographical Memoirs, &c., not exceeding a sheet, if set up in type not less than the body of the text, to be paid as pages of the work ; if set up in smaller type, to be cast up with the addition of the extras of the work ; but if either exceed a sheet, to be cast up as Appendices. Half-titles, Titles, Dedications, &c., in all cases to be paid as pages of the work. Appendices, portions of works, &c., set up in a different type from the text, and made up in separate pages, to be cast up upon their own merits ; and if not exceeding five sheets, or if made up without a return of letter, to take one shilling per sheet extra, according to Art. 8. Indexes being provided for by Art. 17, are not included in this rule.

Works with rules or borders round the pages, to be cast up according to the actual dimensions of the type, an extra price being paid for the rules or borders according to the trouble occasioned.

Pedigrees to be paid double the price of common matter ; and the heads and notes upon the same principle as the heads and notes of tables.

Algebraical and other mathematical works, consisting of mathematical fractional workings numerously interspersed throughout, to be paid double the price of common matter. When, however, such workings are not numerous, they only shall be cast up as double, the remainder of the work being cast up as common matter, with such extra for fractions, &c., as shall be mutually agreed upon between the employer and journeyman.

Interlinear matter, on the plan of the Hamiltonian system, to be cast up at one and one-half the price of common matter ; the actual number of lines of small type only being reckoned, In grammars, &c., where words and figures, not being a literal translation, are arranged between the lines, one-fourth more than common matter to be paid.

All works to be cast up as sent to press, except by mutual agreement between the employer and the journeyman.

Works sent out in slips not made up into perfect pages, to be made up at the expense of the employer ; if in two or three columns, provided that each column exceeds 12 ems Pica in width, no charge for column matter to be made in the casting up. If set up in Long Primer or smaller type, the charges for 16mo., 18mo., &c., under Art. 9, to be relinquished ; if sent out without head-lines, the value of the head-lines to be deducted from the casting-up.

Matter driven out by insertions to be charged by the compositor, but the value to be deducted from the time taken in driving out such matter ; when driven out by leads, the over-matter to be charged by the compositor, deducting the time taken in inserting the leads ; when driven out by the insertion of woodcuts, the matter to be charged, but the time taken in justifying such woodcuts to be deducted.

When, in consequence of notes being struck out in authors' proofs, the *pro rata* charge per sheet is destroyed, the compositor shall only charge for notes upon the sheets where they originally appeared.

Blank pages to be filled up at the option of the author, the compositor charging for his previous trouble in making up the blank.

Cancels in all cases to be charged as pages of the work.

When woodcuts constitute more than one-fourth of the work, the mode of charging such woodcuts shall be settled between the employer and journeyman.

Bills in Parliament :—

English, 26 ems wide by 47 ems long.

Without side notes, per sheet ..... 6s. 0d.

With broad quotation side notes, ditto ..... 9s. 0d.

With double narrow side notes, ditto ..... 10s. 0d.

Pica, 29 ems wide by 53 ems long.

Without sides notes, per sheet..... 7s. 0d.

With broad quotation side notes, ditto ..... 10s. 0d.

With double narrow side notes, ditto ..... 11s. 0d.

Compositors on the establishment to receive not less than 33s. per week, for 10½ hours of full work per day. An extra allowance to be made for working beyond the time specified.

Compositors to receive and give a fortnight's notice previously to their engagement being terminated.

The above Scale to come into operation on the 1st December, 1847, and to be applicable to all descriptions of work mentioned therein commenced after that date.

|                                  |                                      |
|----------------------------------|--------------------------------------|
| <i>On behalf of the Masters.</i> | <i>On behalf of the Compositors.</i> |
| (Signed) WILLIAM RIVINGTON.      | (Signed) WILLIAM DREW.               |
| JNO. A. D. COX.                  | ROBERT CHAPMAN.                      |
| ALEX. MACINTOSH.                 | GEO. EDW. ADCOCK.                    |
| T. R. HARRISON.                  | FRANCIS FELTOE.                      |
| RICHARD CLAY.                    | JOHN FERGUSON.                       |
| GEORGE CLOWES.                   | WM. CRAIG.                           |
| J. ILIFFE WILSON.                | LEWIS MILLER.                        |
| CHARLES WHITTINGHAM.             | EDWARD EDWARDS.                      |

*Freemasons' Tavern,*

*Nov. 4th, 1847.*



## ABSTRACT OF THE SCALE.

|             |                           |        | COMMON.         | FOREIGN.         | DICTION-<br>ARIES. |                         |                  | GRAMMARS,<br>ETC. |                         |                  | GREEK.              |                  |
|-------------|---------------------------|--------|-----------------|------------------|--------------------|-------------------------|------------------|-------------------|-------------------------|------------------|---------------------|------------------|
|             |                           |        |                 |                  | English.           | English and<br>Foreign. | Foreign.         | English.          | English and<br>Foreign. | Foreign.         | Without<br>Accents. | With<br>Accents. |
| MANUSCRIPT. | ENGLISH to }<br>BREVIER } | leaded | 5 $\frac{3}{4}$ | 6 $\frac{1}{4}$  | 6 $\frac{1}{4}$    | 6 $\frac{1}{4}$         | 6 $\frac{3}{4}$  | 6                 | 6 $\frac{1}{4}$         | 6 $\frac{1}{4}$  | 8 $\frac{1}{4}$     | 10               |
|             |                           | solid  | 6               | 6 $\frac{1}{2}$  | 6 $\frac{1}{2}$    | 6 $\frac{1}{2}$         | 7                | 6 $\frac{1}{4}$   | 6 $\frac{1}{2}$         | 6 $\frac{1}{4}$  | 8 $\frac{1}{2}$     | 10 $\frac{1}{4}$ |
|             | MINION .....              | leaded | 6               | 6 $\frac{3}{4}$  | 6 $\frac{1}{4}$    | 6 $\frac{3}{4}$         | 7 $\frac{1}{4}$  | 6 $\frac{1}{4}$   | 6 $\frac{1}{2}$         | 7                |                     |                  |
|             |                           | solid  | 6 $\frac{1}{4}$ | 7                | 6 $\frac{1}{4}$    | 7                       | 7 $\frac{1}{2}$  | 6 $\frac{1}{2}$   | 6 $\frac{3}{4}$         | 7 $\frac{1}{4}$  |                     |                  |
|             | NONPAREIL...              | leaded | 6 $\frac{3}{4}$ | 7 $\frac{1}{4}$  | 7 $\frac{1}{4}$    | 7 $\frac{1}{4}$         | 8                | 7                 | 7 $\frac{1}{4}$         | 7 $\frac{3}{4}$  |                     |                  |
|             |                           | solid  | 7               | 7 $\frac{3}{4}$  | 7 $\frac{1}{2}$    | 7 $\frac{3}{4}$         | 8 $\frac{1}{4}$  | 7 $\frac{1}{4}$   | 7 $\frac{1}{2}$         | 8                |                     |                  |
|             | RUBY .....                | leaded | 7 $\frac{1}{4}$ | 8                | 7 $\frac{3}{4}$    | 8                       | 8 $\frac{1}{2}$  | 7 $\frac{1}{2}$   | 7 $\frac{3}{4}$         | 8 $\frac{1}{4}$  |                     |                  |
|             |                           | solid  | 7 $\frac{1}{2}$ | 8 $\frac{1}{4}$  | 8                  | 8 $\frac{1}{4}$         | 8 $\frac{3}{4}$  | 7 $\frac{3}{4}$   | 8                       | 8 $\frac{1}{2}$  |                     |                  |
|             | PEARL .....               | leaded | 7 $\frac{3}{4}$ | 8 $\frac{1}{4}$  | 8 $\frac{1}{4}$    | 8 $\frac{1}{4}$         | 9                | 8                 | 8 $\frac{1}{4}$         | 8 $\frac{3}{4}$  |                     |                  |
|             |                           | solid  | 8               | 8 $\frac{3}{4}$  | 8 $\frac{1}{2}$    | 8 $\frac{3}{4}$         | 9 $\frac{1}{4}$  | 8 $\frac{1}{2}$   | 8 $\frac{1}{2}$         | 9                |                     |                  |
|             | DIAMOND ...               | leaded | 9 $\frac{3}{4}$ | 10 $\frac{1}{4}$ | 10 $\frac{1}{4}$   | 10 $\frac{1}{4}$        | 11               | 10                | 10 $\frac{1}{4}$        | 10 $\frac{3}{4}$ |                     |                  |
|             |                           | solid  | 10              | 10 $\frac{3}{4}$ | 10 $\frac{1}{2}$   | 10 $\frac{3}{4}$        | 11 $\frac{1}{4}$ | 10 $\frac{1}{2}$  | 10 $\frac{1}{2}$        | 11               |                     |                  |
| REPRINT.    | ENGLISH to }<br>BREVIER } | leaded | 5               | 5 $\frac{1}{2}$  | 5 $\frac{1}{2}$    | 5 $\frac{3}{4}$         | 6                | 5 $\frac{1}{4}$   | 5 $\frac{1}{2}$         | 5 $\frac{3}{4}$  | 7 $\frac{3}{4}$     | 9 $\frac{1}{4}$  |
|             |                           | solid  | 5 $\frac{1}{4}$ | 5 $\frac{3}{4}$  | 5 $\frac{3}{4}$    | 6                       | 6 $\frac{1}{4}$  | 5 $\frac{1}{2}$   | 5 $\frac{3}{4}$         | 6                | 8                   | 9 $\frac{3}{4}$  |
|             | MINION .....              | leaded | 5 $\frac{1}{2}$ | 6                | 5 $\frac{3}{4}$    | 6                       | 6 $\frac{1}{2}$  | 5 $\frac{1}{2}$   | 5 $\frac{3}{4}$         | 6 $\frac{1}{4}$  |                     |                  |
|             |                           | solid  | 5 $\frac{3}{4}$ | 6 $\frac{1}{4}$  | 6                  | 6 $\frac{1}{4}$         | 6 $\frac{3}{4}$  | 5 $\frac{3}{4}$   | 6                       | 6 $\frac{1}{2}$  |                     |                  |
|             | NONPAREIL...              | leaded | 6               | 6 $\frac{3}{4}$  | 6 $\frac{1}{2}$    | 6 $\frac{3}{4}$         | 7 $\frac{1}{4}$  | 6 $\frac{1}{2}$   | 6 $\frac{1}{2}$         | 7                |                     |                  |
|             |                           | solid  | 6 $\frac{1}{4}$ | 7                | 6 $\frac{1}{4}$    | 7                       | 7 $\frac{1}{2}$  | 6 $\frac{1}{4}$   | 6 $\frac{3}{4}$         | 7 $\frac{1}{4}$  |                     |                  |
|             | RUBY .....                | leaded | 6 $\frac{1}{2}$ | 7 $\frac{1}{4}$  | 7                  | 7 $\frac{1}{4}$         | 7 $\frac{3}{4}$  | 6 $\frac{3}{4}$   | 7                       | 7 $\frac{1}{4}$  |                     |                  |
|             |                           | solid  | 6 $\frac{3}{4}$ | 7 $\frac{1}{2}$  | 7 $\frac{1}{4}$    | 7 $\frac{1}{2}$         | 8                | 7                 | 7 $\frac{1}{4}$         | 7 $\frac{3}{4}$  |                     |                  |
|             | PEARL .....               | leaded | 7               | 7 $\frac{3}{4}$  | 7 $\frac{1}{2}$    | 7 $\frac{3}{4}$         | 8 $\frac{1}{4}$  | 7 $\frac{1}{4}$   | 7 $\frac{1}{2}$         | 8                |                     |                  |
|             |                           | solid  | 7 $\frac{1}{4}$ | 8                | 7 $\frac{3}{4}$    | 8                       | 8 $\frac{1}{2}$  | 7 $\frac{1}{2}$   | 7 $\frac{3}{4}$         | 8 $\frac{1}{4}$  |                     |                  |
|             | DIAMOND .....             | leaded | 9               | 9 $\frac{3}{4}$  | 9 $\frac{1}{2}$    | 9 $\frac{3}{4}$         | 10 $\frac{1}{4}$ | 9 $\frac{1}{4}$   | 9 $\frac{1}{2}$         | 10               |                     |                  |
|             |                           | solid  | 9 $\frac{1}{4}$ | 10               | 9 $\frac{3}{4}$    | 10                      | 10 $\frac{1}{2}$ | 9 $\frac{1}{2}$   | 9 $\frac{3}{4}$         | 10 $\frac{1}{4}$ |                     |                  |

Reprints with MS. insertions add  $\frac{1}{4}d.$  to the price stated above.

Stereotyped matter with high spaces adds  $\frac{1}{4}d.$  to the price stated.

Stereotyped matter with low spaces adds  $\frac{1}{2}d.$  to the price stated.

*Notes constituting the charge of One Shilling per Sheet.—  
See Article 11.*

4to and 8vo.—20 Lines or 2 Notes, and not exceeding 4 pages in every 10 Sheets.

12mo.—1 Page or 2 Notes, and not exceeding 6 pp. in every 10 Sheets.

18mo or above.—2 Pages or 2 notes, and not exceeding 8 pages in every 10 Sheets.

Pamphlets.—10 Lines or 2 Notes, and not exceeding 2 pp. in 5 Sheets.

## APPENDIX TO SCALE.

---

### NEWS AND PARLIAMENTARY WORK, ETC.

As the preceding Scale is applicable only to bookwork, as charged in the London district, and makes no reference to news or parliamentary work, nor yet to country prices, it will be desirable to append them in this place.

---

### SCALE FOR NEWS-WORK.

|                      | Per Week. | Per Galley. | Per Hour. |
|----------------------|-----------|-------------|-----------|
| Morning Papers . . . | £2 8 0    | - 3s. 10d.  | - 11½d.   |
| Evening Papers . . . | £2 3 6    | - 3s. 7d.   | - 10¼d.   |

The charge of tenpence halfpenny per hour refers solely to employment upon time; every odd quarter of a galley, on quantity, must carry the charge of 11d.; as the charge of 10½d. would bring down the galley to 3s. 6d.; which is contrary to the scale.

Assistants on other Journals are paid the same as Evening Papers; the Sunday Papers, having their galleys of various lengths, are paid at the rate of 8½d. per 1000, or 10d. per hour.

The only meaning that can be gathered from the first part of this article is, that papers which are published twice or three times a week are paid the same as Evening Papers. With respect to the second part, the price per thousand for a Sunday or weekly paper is the same, but time-work is paid only 10d. per hour.

Long Primer and Minion galleys cast as nigh 5000 letters as possible (at present varying from that number

to 5200, partly arising from a variation in the founders' standard), are per 1000 on

|                                 | Morning. | Evening. |
|---------------------------------|----------|----------|
| Long Primer and Minion. . . . . | 9d.      | - 8½d.   |
| Nonpareil . . . . .             | 10d.     | - 9½d.   |
| Pearl . . . . .                 | 11d.     | - 10½d.  |

*Or a reduction in proportion to value, on the galley quantity.*

This article has been greatly misunderstood; it has been supposed to contain a license for the news compositor to set up 5200 letters for a galley, but it does not *say* any such thing; it simply states the fact, that at the period when the Scale was framed, some galleys contained more than 5000 letters. As the price per thousand is clearly established, the compositor should set up neither more nor less than just such a number of lines as will amount to 3s. 10d. on a Morning Paper, or 3s. 7d. on an Evening Paper.

The galley on Morning Papers consists of 120 lines long primer, and 40 *after-lines*—minion 88, and 30 *after-lines*—on Papers 22 ems long primer wide; other widths in proportion; and a *finish* of five hours. Another *mode* is, one galley, and a *finish* of six hours. Twelve hours on and twelve off (including refreshment-time) was the original agreement.

“The galley on Morning Papers consists of 120 lines long primer, and 40 *after-lines*,” which amounts to just this, that it consists of a galley and a quarter and ten lines (long primer); that the workman shall compose 7040 letters for 3s. 10d., instead of receiving his just reward, 5s. 3½d.; and that the full hand on his first work is paid at the rate of 6½d. per thousand, though the Scale gives him 9d.

There is also a mis-statement in respect to the length of the galley; for it will be found that on casting up a galley of the length and width given, it would contain 5280 letters, thus exceeding the legal quantity by 280 letters, and being at direct variance with the first part of the Scale, which directs “that

long primer and minion galleys are to be cast as nigh 5000 letters as possible." The *first* direction is that which is really meant to be adopted, and which the remaining regulations of the Scale alone sanction.

With regard to after-lines upon the first work on Morning Papers, we find that the custom existed as far back as the year 1770; but no reason for the practice can be assigned, though it is understood to have been adopted to lighten or to leave nothing to compose for the finish, and thus enable the compositors to go early to their beds; an advantage which, from the complete alteration in the nature of Morning Papers, it is totally impossible they now can enjoy.

By a finish of five hours on Morning, and six hours on Evening Papers, it was not meant that the compositors should produce five or six quarters of a galley, as that would produce considerably more than they were paid for; but from the best information that can now be obtained of the nature of Newspapers at the time this mode of work was introduced, it appears that the *first work and after-lines* of the full hands and the *galley* of the supernumeraries were sufficient to produce the paper, and that the "finish" was merely waiting to see whether any news of importance should arrive (during which time they might put in letter for the next day), and assisting to put the paper to press.

The *time* of begininng to be the same uniformly as agreed upon by the printer and companionship, *i. e.* either a two, three, or four o'clock paper—and at whatever hour the Journal goes to press one morning, regulates the hour of commencing work for the next day's publication, provided it should be over the hour originally agreed upon—if under, the time is in the compositors' favour. The hour of commencing work on Sunday is regulated by the time of finishing on Saturday morning.

This article it is impossible to understand; but the general practice appears to be, when the paper goes to press two or three hours after the specified time, to take off one, and some-

times two, quarters from the first work of the next day ; but generally commencing at the time originally agreed upon on a Sunday, making each week's work complete in itself.

Ten hours composition is the specified time for Evening Papers—all composition to cease when the day's publication goes to press : any work required afterwards to be paid for extra, or deducted from the first work of the next publication. This does not apply to *second editions* ; they being connected solely with the antecedent paper, must be paid for extra.

Matter set up for a morning paper is invariably paid morning paper price, although such matter is set up in London, and the paper is published in the provinces.

Newspapers in a foreign language take, of course, the same advance as is allowed on book-work.

A system termed *finishing* having been formerly introduced, it is necessary to state that no mode of working can be considered fair (except as before stated) otherwise than by the galley or hour.

No apprentices to be employed on daily papers.

Apprentices are not permitted to work on daily papers, whether stamped or unstamped.

Compositors on weekly papers, when employed on time, charge one hour for every portion of an hour.

Compositors called in to assist on weekly papers are entitled to charge not less than two hours if employed on time, or less than half a galley if paid by lines ; and persons regularly employed in a house where a weekly paper is done, if required to leave their ordinary work to assist on the paper, are entitled to not less than a quarter of a galley, or an hour, for each time of being called on.

The method of charging column work upon Newspapers is as follows : half measure is charged one-third more, third



measure is charged one-half, and four-column measure is charged double.

One-fourth is allowed for distribution on weekly papers, when more than one galley has been composed ; but if less than a galley, no deduction is made.

---

### PARLIAMENTARY WORK.

1. That all work for either House of Parliament, such as Reports, Minutes of Evidence, &c., as well as Reports of Royal Commissions of Inquiry, whether manuscript or reprint, leaded or solid, to be charged as  $6\frac{1}{2}d.$  per 1000, including English and Brevier ; and always to be cast up according to the type in which it is composed. Tables to be charged  $1s. 1d.$  per thousand.

2. That all works not intended for either House of Parliament, but executed for the Public Departments, to be paid according to the Scale for Book-work, with all the extras.

3. That Private Parliamentary Bills be charged  $7d.$  per thousand, and table-matter in them at  $1s. 2d.$  per thousand.

This article does not interfere with those bills in Parliament which are of the *regular* size, and for which a stated price is paid.

4. That pica or any other type as a standard is in opposition to the practice of the business, and in no case to be admitted ; but all Reports, Minutes of Evidence, Accounts, Appendices, &c., are to be cast up according to the type in which they are composed.

5. That pages consisting of two or three columns with one or more headings, or three or four columns without

headings, to be charged as tabular, or one and one-half common matter.

6. That pages consisting of four or more columns, with one or more headings, or five or more columns without headings, to be charged as table, or double the price of common matter.

7. That when short pages occur in a series of tables, to be charged as full pages, but where a table or piece of table occurs in a Report, &c., to be charged only the depth of the table, measuring from the head to the conclusion of the table. The same rule to apply to tabular.

In a *series* of tables, all *pieces* of pages left blank are charged as table; in jobs or works consisting of plain matter, where tables or tabular matter are introduced, whatever blank occurs is considered as common matter; unless the table or tabular matter forms more than three-fourths of a page; in which latter case, the page is charged as a full page table or tabular, as the case may be.

8. That all headings to table or tabular matter, when in smaller type than the body of the table, to be charged extra.

9. Pages consisting of four or five blank columns to be charged tabular; but when the columns are six or more, to be charged table, cast up to the size of the type used in the Reports or Bills in which they occur.

10. When blank forms are used by themselves, detached from any Bill, &c., to be charged as pica table or tabular, according to the number of the columns, as specified in Resolution IX.

11. Plain matter divided into two columns to be charged not less than 1s. per sheet.

12. All read-over pages (as in Dr. and Cr. accounts of two pages) where one page only is tabular or table, the same charge to be made for both pages, and in no case shall read-over pages be charged less than tabular.

13. Side notes of "broad quotations," and not exceeding five lines per page, in quartos and folios to be charged 1s. 6d. per sheet; in "double narrows," not exceeding five lines per page, 2s. per sheet, throughout such Report, Appendix, &c., excepting when pages comprising the whole width of the page (including the space for side notes) shall occur: all above that proportion to be paid *ad valorem*. Where double side notes occur in a page, to be charged double the above sum.

Reports, Minutes of Evidence, and Appendices, are all cast up separately, and take only the extras which strictly belong to them. Thus, if a Report, &c. have side notes, and the Appendix is without side notes, no charge is made on the Appendix for side notes.

14. Where two bottom notes, or one note of twenty lines, occur in a Report, Bill, Appendix, &c., a charge of 1s. per sheet to be made throughout such Report, Bill, Appendix, &c.; all above to be charged according to their value.

N.B. The foregoing Regulations are applicable solely to Parliamentary Work.

---

#### PERIODICAL PUBLICATIONS.

1. Publications, and parts of publications, when pulled in galleys or slips, to be made up at the expense of the employer.

This regulation is to guard the compositor from having two makings-up and two impositions; if he be ordered to make up his matter in slips, or have it pulled in galleys, he is not to make it up into pages, without being paid for the time it takes to make up and impose.

It is contrary to the spirit of this regulation for any compositor to accept a price for pulling his galleys, and then make his matter up at his own expense.

2. Publications containing two bodies (not being notes) to be cast up to the respective founts, and charged the 2s. 6d. allowed by the 7th article of the compositors' scale.

This article applies solely to periodicals. The regulations respecting mixed bodies are, that one body shall be taken for the width, and the other for the depth.

3. All publications which appear weekly, or at shorter periods, whether stamped or unstamped, which contain general news, such as parliamentary reports, reports of police or law courts, foreign or provincial intelligence, reports of daily occurrences, or notices of bankrupts, to be paid according to the existing scale for newspapers; but all those which contain only reviews of books, notices of dramatic or musical performances, articles on the fine arts, accounts of the meetings and proceedings of religious, literary, or scientific societies, and advertisements, to be paid the same as monthly or quarterly publications.

This article is intended to define what constitutes a newspaper. If the matter is such as is described in the first part of this article, it is to be paid according to the scale regulating the charge for newspapers, and subject to the same rules; but the publications described in the latter part of the article are charged according to the Book Scale, taking the usual extras, and the companions are entitled to any standing matter in such publications, the wrapper, &c. &c. Should the mode, however, of getting up these publications materially differ from the common mode of doing book-work, and the compositors have frequently to make even lines, with takings of a few lines each, and other disadvantages connected with a newspaper, then they take the newspaper charge.

4. No companionship to allow its work to be made up

by an individual on the establishment, or in any other way effect a compromise with the employer, contrary to the usage of the trade.

This stipulation was to remedy the practice of establishment-men making up the matter of compositors on the piece ; thus securing the principal advantage to the employers, who paid for the matter, occasionally, only a halfpenny or a penny extra per 1000. It does not prevent, however, a companionship appointing one of their number to make up their matter, upon such terms as they may agree to among themselves.

When a publication is pulled in galleys, and afterwards made up at the expense of the employer, the compositors in casting up their matter, reckon the head and white lines belonging to the pages.\*

---

### COUNTRY PRICES.

The following will be found to be the main features of the charges for composing in some of the principal towns in the kingdom.

*Leeds*.—All works in the English language, common matter, including English and minion, are charged 5*d.* per 1000, nonpareil-minion, 5½*d.* (for the news, 6*d.*) ; nonpareil and ruby, 6*d.*, and pearl 7*d.* Works in great primer to be cast up as English ; and all works in larger type than great primer, as half English and half great primer. Foreign languages are charged ½*d.* extra ; and English dictionaries, from English to brevier, 5½*d.* Greek, without accents, 7¾*d.* ; with accents, 9¼*d.*, with ½*d.* per 1000

---

\* For the preceding observations relating to Parliamentary Work and Periodical Publications, I am indebted to the *Green Book*, issued under the superintendence of the Trade Council of the London Union of Compositors.



additional for dictionaries. Hebrew, Arabic, Syriac, &c., are paid double ; with points, as half body and half points doubled. Night work commences at ten o'clock, and is paid 1s. ; corrections, 6d. per hour. The establishment wages are generally 26s. per week.

*York.*—Most of the hands employed here, are engaged on the establishment, the usual rate being about 25s. per week.

*Sheffield, Manchester, Liverpool.*—In these towns also, weekly wages are the general rule, varying from 27s. to 30s. Piece-work prevails on some newspapers, the rate varying from 5d. to 7d. per 1000, according to the size of the type.

*Edinburgh.*—Common matter, English language, is charged at 4½d. per 1000 ; but sessions work and jobs are cast up at 5½d. Dictionaries are charged 5d., and pamphlets of five sheets and under are paid 1s. per sheet above what they come to by letters. Grammars and school-books are generally paid at 5½d., where much Roman and Italic occur, with braces, different justifications, &c. Foreign languages, common type, are cast up at 5d., as is also nonpareil ; and pearl is charged 5½d. per 1000.

*Dublin.*—Works in the English language, common matter (from brevier to English), are cast up at 5d. per 1000 ; minion, 5½d. ; nonpareil, 6½d. ; and pearl, 7¼d. Works in foreign languages take an advance of one half-penny. Greek without accents is paid 8d. ; with accents, 9d. Hebrew, Arabic, Saxon, Syriac, &c., are charged double. Arithmetics, and similar works, are charged 2d. per 1000 more than the ordinary price. Algebraic works are cast up at 10d. ; if Algebra be mixed with other matter, it is charged from 8d. to 6d., according to quantity. English dictionaries are cast up at 5½d. ; dictionaries of

two or more languages, common type, at 6*d.* ; English grammars, spelling-books, and similar works, are paid 5½*d.* ; of two languages, or foreign, 5½*d.* Time is reckoned at 6*d.* per hour.

*Belfast.*—In this town it is customary to charge nonpareil at 5½*d.* per 1000 ; minion, 5*d.* ; brevier and up to English, 4½*d.* Jobs are paid at the rate of 5½*d.* ; and pamphlets of five sheets and under, 5*d.* Grammars and school-books where there is much extra labor, take an advance of 1*d.* per 1000 ; and bottom notes are charged a halfpenny more than the text. Corrections are done at 6*d.* per hour. Establishment wages are from 21*s.* to 22*s.* per week.

It is unnecessary to give the practice of towns of less importance ; for in most places weekly wages prevail. I will only add, that the rate of payment is generally highest in the neighbourhood of London, and in the North, and lowest in the West of England and the country districts of Scotland and Ireland.

It is owing to this circumstance, undoubtedly, that the London trade is principally recruited from those ill-paid districts ; for in them, it is nothing uncommon for almost all the work to be executed by apprentices, who are, as a matter of course, sent adrift as soon as their term of servitude has expired.

---

For the convenience of the compositor, the following table, showing the price of any number of letters from 10,000 to 50,000, at all prices, from 5*d.* to 9*d.*, is here given. Higher numbers are easily ascertained by adding together two or more of their component parts.

| TH. | 5d. |    | 5 $\frac{1}{4}$ d. |                  | 5 $\frac{1}{2}$ d. |                  | 5 $\frac{3}{4}$ d. |                  | 6d. |    | 6 $\frac{1}{4}$ d. |                  | 6 $\frac{1}{2}$ d. |                  | 6 $\frac{3}{4}$ d. |                  |
|-----|-----|----|--------------------|------------------|--------------------|------------------|--------------------|------------------|-----|----|--------------------|------------------|--------------------|------------------|--------------------|------------------|
|     | s.  | d. | s.                 | d.               | s.                 | d.               | s.                 | d.               | s.  | d. | s.                 | d.               | s.                 | d.               | s.                 | d.               |
| 10  | 4   | 2  | 4                  | 4 $\frac{1}{2}$  | 4                  | 7                | 4                  | 9 $\frac{1}{2}$  | 5   | 0  | 5                  | 2 $\frac{1}{2}$  | 5                  | 5                | 5                  | 7 $\frac{1}{2}$  |
| 11  | 4   | 7  | 4                  | 9 $\frac{3}{4}$  | 5                  | 0 $\frac{1}{2}$  | 5                  | 3 $\frac{1}{4}$  | 5   | 6  | 5                  | 8 $\frac{3}{4}$  | 5                  | 11 $\frac{1}{2}$ | 6                  | 2 $\frac{1}{4}$  |
| 12  | 5   | 0  | 5                  | 3                | 5                  | 6                | 5                  | 9                | 6   | 0  | 6                  | 3                | 6                  | 6                | 6                  | 9                |
| 13  | 5   | 5  | 5                  | 8 $\frac{1}{4}$  | 5                  | 11 $\frac{1}{2}$ | 6                  | 2 $\frac{3}{4}$  | 6   | 6  | 6                  | 9 $\frac{1}{4}$  | 7                  | 0 $\frac{1}{2}$  | 7                  | 3 $\frac{3}{4}$  |
| 14  | 5   | 10 | 6                  | 1 $\frac{1}{2}$  | 6                  | 5                | 6                  | 8 $\frac{1}{2}$  | 7   | 0  | 7                  | 3 $\frac{1}{2}$  | 7                  | 7                | 7                  | 10 $\frac{1}{2}$ |
| 15  | 6   | 3  | 6                  | 6 $\frac{3}{4}$  | 6                  | 10 $\frac{1}{2}$ | 7                  | 2 $\frac{1}{4}$  | 7   | 6  | 7                  | 9 $\frac{3}{4}$  | 8                  | 1 $\frac{1}{2}$  | 8                  | 5 $\frac{1}{4}$  |
| 16  | 6   | 8  | 7                  | 0                | 7                  | 4                | 7                  | 8                | 8   | 0  | 8                  | 4                | 8                  | 8                | 9                  | 0                |
| 17  | 7   | 1  | 7                  | 5 $\frac{1}{4}$  | 7                  | 9 $\frac{1}{2}$  | 8                  | 1 $\frac{3}{4}$  | 8   | 6  | 8                  | 10 $\frac{1}{4}$ | 9                  | 2 $\frac{1}{2}$  | 9                  | 6 $\frac{3}{4}$  |
| 18  | 7   | 6  | 7                  | 10 $\frac{1}{2}$ | 8                  | 3                | 8                  | 7 $\frac{1}{2}$  | 9   | 0  | 9                  | 4 $\frac{1}{4}$  | 9                  | 9                | 10                 | 1 $\frac{1}{2}$  |
| 19  | 7   | 11 | 8                  | 3 $\frac{3}{4}$  | 8                  | 8 $\frac{1}{2}$  | 9                  | 1 $\frac{1}{4}$  | 9   | 6  | 9                  | 10 $\frac{3}{4}$ | 10                 | 3 $\frac{1}{2}$  | 10                 | 8 $\frac{1}{4}$  |
| 20  | 8   | 4  | 8                  | 9                | 9                  | 2                | 9                  | 7                | 10  | 0  | 10                 | 5                | 10                 | 10               | 11                 | 3                |
| 21  | 8   | 9  | 9                  | 2 $\frac{1}{4}$  | 9                  | 7 $\frac{1}{2}$  | 10                 | 0 $\frac{3}{4}$  | 10  | 6  | 10                 | 11 $\frac{1}{4}$ | 11                 | 4 $\frac{1}{2}$  | 11                 | 9 $\frac{3}{4}$  |
| 22  | 9   | 2  | 9                  | 7 $\frac{1}{2}$  | 10                 | 1                | 10                 | 6 $\frac{1}{2}$  | 11  | 0  | 11                 | 5 $\frac{1}{2}$  | 11                 | 11               | 12                 | 4 $\frac{1}{2}$  |
| 23  | 9   | 7  | 10                 | 0 $\frac{3}{4}$  | 10                 | 6 $\frac{1}{2}$  | 11                 | 0 $\frac{1}{4}$  | 11  | 6  | 11                 | 11 $\frac{3}{4}$ | 12                 | 5 $\frac{1}{2}$  | 12                 | 11 $\frac{1}{4}$ |
| 24  | 10  | 0  | 10                 | 6                | 11                 | 0                | 11                 | 6                | 12  | 0  | 12                 | 6                | 13                 | 0                | 13                 | 6                |
| 25  | 10  | 5  | 10                 | 11 $\frac{1}{4}$ | 11                 | 5 $\frac{1}{2}$  | 11                 | 11 $\frac{3}{4}$ | 12  | 6  | 13                 | 0 $\frac{1}{4}$  | 13                 | 6 $\frac{1}{2}$  | 14                 | 0 $\frac{3}{4}$  |
| 26  | 10  | 10 | 11                 | 4 $\frac{1}{2}$  | 11                 | 11               | 12                 | 5 $\frac{1}{2}$  | 13  | 0  | 13                 | 6 $\frac{1}{2}$  | 14                 | 1                | 14                 | 7 $\frac{1}{2}$  |
| 27  | 11  | 3  | 11                 | 9 $\frac{3}{4}$  | 12                 | 4 $\frac{1}{2}$  | 12                 | 11 $\frac{1}{4}$ | 13  | 6  | 14                 | 0 $\frac{3}{4}$  | 14                 | 7 $\frac{1}{2}$  | 15                 | 2 $\frac{1}{4}$  |
| 28  | 11  | 8  | 12                 | 3                | 12                 | 10               | 13                 | 5                | 14  | 0  | 14                 | 7                | 15                 | 2                | 15                 | 9                |
| 29  | 12  | 1  | 12                 | 8 $\frac{1}{4}$  | 13                 | 3 $\frac{1}{2}$  | 13                 | 10 $\frac{3}{4}$ | 14  | 6  | 15                 | 1 $\frac{1}{4}$  | 15                 | 8 $\frac{1}{2}$  | 16                 | 3 $\frac{3}{4}$  |
| 30  | 12  | 6  | 13                 | 1 $\frac{1}{2}$  | 13                 | 9                | 14                 | 4 $\frac{1}{2}$  | 15  | 0  | 15                 | 7 $\frac{1}{2}$  | 16                 | 3                | 16                 | 10 $\frac{1}{2}$ |
| 31  | 12  | 11 | 13                 | 6 $\frac{3}{4}$  | 14                 | 2 $\frac{1}{2}$  | 14                 | 10 $\frac{1}{4}$ | 15  | 6  | 16                 | 1 $\frac{3}{4}$  | 16                 | 9 $\frac{1}{2}$  | 17                 | 5 $\frac{1}{4}$  |
| 32  | 13  | 4  | 14                 | 0                | 14                 | 8                | 15                 | 4                | 16  | 0  | 16                 | 8                | 17                 | 4                | 18                 | 0                |
| 33  | 13  | 9  | 14                 | 5 $\frac{1}{4}$  | 15                 | 1 $\frac{1}{2}$  | 15                 | 9 $\frac{3}{4}$  | 16  | 6  | 17                 | 2 $\frac{1}{4}$  | 17                 | 10 $\frac{1}{2}$ | 18                 | 6 $\frac{3}{4}$  |
| 34  | 14  | 2  | 14                 | 10 $\frac{1}{2}$ | 15                 | 7                | 16                 | 3 $\frac{1}{2}$  | 17  | 0  | 17                 | 8 $\frac{1}{2}$  | 18                 | 5                | 19                 | 1 $\frac{1}{2}$  |
| 35  | 14  | 7  | 15                 | 3 $\frac{3}{4}$  | 16                 | 0 $\frac{1}{2}$  | 16                 | 9 $\frac{1}{4}$  | 17  | 6  | 18                 | 2 $\frac{3}{4}$  | 18                 | 11 $\frac{1}{2}$ | 19                 | 8 $\frac{1}{4}$  |
| 36  | 15  | 0  | 15                 | 9                | 16                 | 6                | 17                 | 3                | 18  | 0  | 18                 | 9                | 19                 | 6                | 20                 | 3                |
| 37  | 15  | 5  | 16                 | 2 $\frac{1}{4}$  | 16                 | 11 $\frac{1}{2}$ | 17                 | 8 $\frac{3}{4}$  | 18  | 6  | 19                 | 3 $\frac{1}{4}$  | 20                 | 0 $\frac{1}{2}$  | 20                 | 9 $\frac{3}{4}$  |
| 38  | 15  | 10 | 16                 | 7 $\frac{1}{2}$  | 17                 | 5                | 18                 | 2 $\frac{1}{2}$  | 19  | 0  | 19                 | 9 $\frac{1}{2}$  | 20                 | 7                | 21                 | 4 $\frac{1}{2}$  |
| 39  | 16  | 3  | 17                 | 0 $\frac{3}{4}$  | 17                 | 10 $\frac{1}{2}$ | 18                 | 8 $\frac{1}{4}$  | 19  | 6  | 20                 | 3 $\frac{3}{4}$  | 21                 | 1 $\frac{1}{2}$  | 21                 | 11 $\frac{1}{4}$ |
| 40  | 16  | 8  | 17                 | 6                | 18                 | 4                | 19                 | 2                | 20  | 0  | 20                 | 10               | 21                 | 8                | 22                 | 6                |
| 41  | 17  | 1  | 17                 | 11 $\frac{1}{4}$ | 18                 | 9 $\frac{1}{2}$  | 19                 | 7 $\frac{3}{4}$  | 20  | 6  | 21                 | 4 $\frac{1}{4}$  | 22                 | 2 $\frac{1}{2}$  | 23                 | 0 $\frac{3}{4}$  |
| 42  | 17  | 6  | 18                 | 4 $\frac{1}{2}$  | 19                 | 3                | 20                 | 1 $\frac{1}{2}$  | 21  | 0  | 21                 | 10 $\frac{1}{2}$ | 22                 | 9                | 23                 | 7 $\frac{1}{2}$  |
| 43  | 17  | 11 | 18                 | 9 $\frac{3}{4}$  | 19                 | 8 $\frac{1}{2}$  | 20                 | 7 $\frac{1}{4}$  | 21  | 6  | 22                 | 4 $\frac{3}{4}$  | 23                 | 3 $\frac{1}{2}$  | 24                 | 2 $\frac{1}{4}$  |
| 44  | 18  | 4  | 19                 | 3                | 20                 | 2                | 21                 | 1                | 22  | 0  | 22                 | 11               | 23                 | 10               | 24                 | 9                |
| 45  | 18  | 9  | 19                 | 8 $\frac{1}{4}$  | 20                 | 7 $\frac{1}{2}$  | 21                 | 6 $\frac{3}{4}$  | 22  | 6  | 23                 | 5 $\frac{1}{4}$  | 24                 | 4 $\frac{1}{2}$  | 25                 | 3 $\frac{3}{4}$  |
| 46  | 19  | 2  | 20                 | 1 $\frac{1}{2}$  | 21                 | 1                | 22                 | 0 $\frac{1}{2}$  | 23  | 0  | 23                 | 11 $\frac{1}{2}$ | 24                 | 11               | 25                 | 10 $\frac{1}{2}$ |
| 47  | 19  | 7  | 20                 | 6 $\frac{3}{4}$  | 21                 | 6 $\frac{1}{2}$  | 22                 | 6 $\frac{1}{4}$  | 23  | 6  | 24                 | 5 $\frac{3}{4}$  | 25                 | 5 $\frac{1}{2}$  | 26                 | 5 $\frac{1}{4}$  |
| 48  | 20  | 0  | 21                 | 0                | 22                 | 0                | 23                 | 0                | 24  | 0  | 25                 | 0                | 26                 | 0                | 27                 | 0                |
| 49  | 20  | 5  | 21                 | 5 $\frac{1}{4}$  | 22                 | 5 $\frac{1}{2}$  | 23                 | 5 $\frac{3}{4}$  | 24  | 6  | 25                 | 6 $\frac{1}{4}$  | 26                 | 6 $\frac{1}{2}$  | 27                 | 6 $\frac{3}{4}$  |
| 50  | 20  | 10 | 21                 | 10 $\frac{1}{2}$ | 22                 | 11               | 23                 | 11 $\frac{1}{2}$ | 25  | 0  | 26                 | 0 $\frac{1}{2}$  | 27                 | 1                | 28                 | 1 $\frac{1}{2}$  |

| 7d.   | 7 $\frac{1}{4}$ d.  | 7 $\frac{1}{2}$ d.  | 7 $\frac{3}{4}$ d.  | 8d.   | 8 $\frac{1}{4}$ d.  | 8 $\frac{1}{2}$ d.  | 8 $\frac{3}{4}$ d.  | 9d.   |
|-------|---------------------|---------------------|---------------------|-------|---------------------|---------------------|---------------------|-------|
| s. d. | s. d.               | s. d.               | s. d.               | s. d. | s. d.               | s. d.               | s. d.               | s. d. |
| 5 10  | 6 0 $\frac{1}{2}$   | 6 3                 | 6 5 $\frac{1}{2}$   | 6 8   | 6 10 $\frac{1}{2}$  | 7 1                 | 7 3 $\frac{1}{2}$   | 7 6   |
| 6 5   | 6 7 $\frac{3}{4}$   | 6 10 $\frac{1}{2}$  | 7 1 $\frac{1}{4}$   | 7 4   | 7 6 $\frac{3}{4}$   | 7 9 $\frac{1}{2}$   | 8 0 $\frac{1}{4}$   | 8 3   |
| 7 0   | 7 3                 | 7 6                 | 7 9                 | 8 0   | 8 3                 | 8 6                 | 8 9                 | 9 0   |
| 7 7   | 7 10 $\frac{1}{4}$  | 8 1 $\frac{1}{2}$   | 8 4 $\frac{3}{4}$   | 8 8   | 8 11 $\frac{1}{4}$  | 9 2 $\frac{1}{2}$   | 9 5 $\frac{3}{4}$   | 9 9   |
| 8 2   | 8 5 $\frac{1}{2}$   | 8 9                 | 9 0 $\frac{1}{2}$   | 9 4   | 9 7 $\frac{1}{2}$   | 9 11                | 10 2 $\frac{1}{2}$  | 10 6  |
| 8 9   | 9 0 $\frac{1}{2}$   | 9 4 $\frac{1}{2}$   | 9 8 $\frac{1}{4}$   | 10 0  | 10 3 $\frac{3}{4}$  | 10 7 $\frac{1}{2}$  | 10 11 $\frac{1}{4}$ | 11 3  |
| 9 4   | 9 8                 | 10 0                | 10 4                | 10 8  | 11 0                | 11 4                | 11 8                | 12 0  |
| 9 11  | 10 3 $\frac{1}{4}$  | 10 7 $\frac{1}{2}$  | 10 11 $\frac{3}{4}$ | 11 4  | 11 8 $\frac{1}{4}$  | 12 0 $\frac{1}{2}$  | 12 4 $\frac{3}{4}$  | 12 9  |
| 10 6  | 10 10 $\frac{1}{2}$ | 11 3                | 11 7 $\frac{1}{2}$  | 12 0  | 12 4 $\frac{1}{2}$  | 12 9                | 13 1 $\frac{1}{2}$  | 13 6  |
| 11 1  | 11 5 $\frac{3}{4}$  | 11 10 $\frac{1}{2}$ | 12 3 $\frac{1}{4}$  | 12 8  | 13 0 $\frac{1}{4}$  | 13 5 $\frac{1}{2}$  | 13 10 $\frac{1}{4}$ | 14 3  |
| 11 8  | 12 1                | 12 6                | 12 11               | 13 4  | 13 9                | 14 2                | 14 7                | 15 0  |
| 12 3  | 12 8 $\frac{1}{4}$  | 13 1 $\frac{1}{2}$  | 13 6 $\frac{3}{4}$  | 14 0  | 14 5 $\frac{1}{4}$  | 14 10 $\frac{1}{2}$ | 15 3 $\frac{3}{4}$  | 15 9  |
| 12 10 | 13 3 $\frac{1}{2}$  | 13 9                | 14 2 $\frac{1}{2}$  | 14 8  | 15 1 $\frac{1}{2}$  | 15 7                | 16 0 $\frac{1}{2}$  | 16 6  |
| 13 5  | 13 10 $\frac{3}{4}$ | 14 4 $\frac{1}{2}$  | 14 10 $\frac{1}{4}$ | 15 4  | 15 9 $\frac{1}{4}$  | 16 3 $\frac{1}{2}$  | 16 9 $\frac{1}{4}$  | 17 3  |
| 14 0  | 14 6                | 15 0                | 15 6                | 16 0  | 16 6                | 17 0                | 17 6                | 18 0  |
| 14 7  | 15 1 $\frac{1}{4}$  | 15 7 $\frac{1}{2}$  | 16 1 $\frac{3}{4}$  | 16 8  | 17 2 $\frac{1}{4}$  | 17 8 $\frac{1}{2}$  | 18 2 $\frac{3}{4}$  | 18 9  |
| 15 2  | 15 8 $\frac{1}{2}$  | 16 3                | 16 9 $\frac{1}{2}$  | 17 4  | 17 10 $\frac{1}{2}$ | 18 5                | 18 11 $\frac{1}{2}$ | 19 6  |
| 15 9  | 16 3 $\frac{3}{4}$  | 16 10 $\frac{1}{2}$ | 17 5 $\frac{1}{4}$  | 18 0  | 18 6 $\frac{3}{4}$  | 19 1 $\frac{1}{2}$  | 19 8 $\frac{1}{4}$  | 20 3  |
| 16 4  | 16 11               | 17 6                | 18 1                | 18 8  | 19 3                | 19 10               | 20 5                | 21 0  |
| 16 11 | 17 6 $\frac{1}{4}$  | 18 1 $\frac{1}{2}$  | 18 8 $\frac{3}{4}$  | 19 4  | 19 11 $\frac{1}{2}$ | 20 6 $\frac{1}{2}$  | 21 1 $\frac{3}{4}$  | 21 9  |
| 17 6  | 18 1 $\frac{1}{2}$  | 18 9                | 19 4 $\frac{1}{2}$  | 20 0  | 20 7 $\frac{1}{2}$  | 21 3                | 21 10 $\frac{1}{2}$ | 22 6  |
| 18 1  | 18 8 $\frac{3}{4}$  | 19 4 $\frac{1}{2}$  | 20 0 $\frac{1}{4}$  | 20 8  | 21 3 $\frac{3}{4}$  | 21 11 $\frac{1}{2}$ | 22 7 $\frac{1}{4}$  | 23 3  |
| 18 8  | 19 4                | 20 0                | 20 8                | 21 4  | 22 0                | 22 8                | 23 4                | 24 0  |
| 19 3  | 19 11 $\frac{1}{4}$ | 20 7 $\frac{1}{2}$  | 21 3 $\frac{3}{4}$  | 22 0  | 22 8 $\frac{1}{4}$  | 23 4 $\frac{1}{2}$  | 24 0 $\frac{3}{4}$  | 24 9  |
| 19 10 | 20 6 $\frac{1}{2}$  | 21 3                | 21 11 $\frac{1}{2}$ | 22 8  | 23 4 $\frac{1}{2}$  | 24 1                | 24 9 $\frac{1}{2}$  | 25 6  |
| 20 5  | 21 1 $\frac{3}{4}$  | 21 10 $\frac{1}{2}$ | 22 7 $\frac{1}{4}$  | 23 4  | 24 0 $\frac{3}{4}$  | 24 9 $\frac{1}{2}$  | 25 6 $\frac{1}{4}$  | 26 3  |
| 21 0  | 21 9                | 22 6                | 23 3                | 24 0  | 24 9                | 25 6                | 26 3                | 27 0  |
| 21 7  | 22 4 $\frac{1}{4}$  | 23 1 $\frac{1}{2}$  | 23 10 $\frac{3}{4}$ | 24 8  | 25 5 $\frac{1}{4}$  | 26 2 $\frac{1}{2}$  | 26 11 $\frac{3}{4}$ | 27 9  |
| 22 2  | 22 11 $\frac{1}{2}$ | 23 9                | 24 6 $\frac{1}{2}$  | 25 4  | 26 1 $\frac{1}{2}$  | 26 11               | 27 8 $\frac{1}{2}$  | 28 6  |
| 22 9  | 23 6 $\frac{3}{4}$  | 24 4 $\frac{1}{2}$  | 25 2 $\frac{1}{4}$  | 26 0  | 26 9 $\frac{3}{4}$  | 27 7 $\frac{1}{2}$  | 28 5 $\frac{1}{4}$  | 29 3  |
| 23 4  | 24 2                | 25 0                | 25 10               | 26 8  | 27 6                | 28 4                | 29 2                | 30 0  |
| 23 11 | 24 9 $\frac{1}{4}$  | 25 7 $\frac{1}{2}$  | 26 5 $\frac{3}{4}$  | 27 4  | 28 2 $\frac{1}{4}$  | 29 0 $\frac{1}{2}$  | 29 10 $\frac{3}{4}$ | 30 9  |
| 24 6  | 25 4 $\frac{1}{2}$  | 26 3                | 27 1 $\frac{1}{2}$  | 28 0  | 28 10 $\frac{1}{2}$ | 29 9                | 30 7 $\frac{1}{2}$  | 31 6  |
| 25 1  | 25 11 $\frac{3}{4}$ | 26 10 $\frac{1}{2}$ | 27 9 $\frac{1}{4}$  | 28 8  | 29 6 $\frac{3}{4}$  | 30 5 $\frac{1}{2}$  | 31 4 $\frac{1}{4}$  | 32 3  |
| 25 8  | 26 7                | 27 6                | 28 5                | 29 4  | 30 3                | 31 2                | 32 1                | 33 0  |
| 26 3  | 27 2 $\frac{1}{4}$  | 28 1 $\frac{1}{2}$  | 29 0 $\frac{3}{4}$  | 30 0  | 30 11 $\frac{1}{4}$ | 31 10 $\frac{1}{2}$ | 32 9 $\frac{3}{4}$  | 33 9  |
| 26 10 | 27 9 $\frac{1}{2}$  | 28 9                | 29 8 $\frac{1}{2}$  | 30 8  | 31 7 $\frac{1}{2}$  | 32 7                | 33 6 $\frac{1}{2}$  | 34 6  |
| 27 5  | 28 4 $\frac{3}{4}$  | 29 4 $\frac{1}{2}$  | 30 4 $\frac{1}{4}$  | 31 4  | 32 3 $\frac{3}{4}$  | 33 3 $\frac{1}{2}$  | 34 3 $\frac{1}{4}$  | 35 3  |
| 28 0  | 29 0                | 30 0                | 31 6                | 32 0  | 33 0                | 34 0                | 35 0                | 36 0  |
| 28 7  | 29 7 $\frac{1}{4}$  | 30 7 $\frac{1}{2}$  | 31 7 $\frac{3}{4}$  | 32 8  | 33 8 $\frac{1}{4}$  | 34 8 $\frac{1}{2}$  | 35 8 $\frac{3}{4}$  | 36 9  |
| 29 2  | 30 2 $\frac{1}{2}$  | 31 3                | 32 3 $\frac{1}{4}$  | 33 4  | 34 4 $\frac{1}{2}$  | 35 5                | 36 5 $\frac{1}{2}$  | 37 6  |







|     |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |
|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 19  | 190  | 209  | 228  | 247  | 266  | 285  | 304  | 323  | 342  | 361  | 380  | 399  | 418  | 437  | 456  | 475  | 494  | 513  | 532  | 551  | 570  |
| 20  | 200  | 220  | 240  | 260  | 280  | 300  | 320  | 340  | 360  | 380  | 400  | 420  | 440  | 460  | 480  | 500  | 520  | 540  | 560  | 580  | 600  |
| 30  | 300  | 330  | 360  | 390  | 420  | 450  | 480  | 510  | 540  | 570  | 600  | 630  | 660  | 690  | 720  | 750  | 780  | 810  | 840  | 870  | 900  |
| 40  | 400  | 440  | 480  | 520  | 560  | 600  | 640  | 680  | 720  | 760  | 800  | 840  | 880  | 920  | 960  | 1000 | 1040 | 1080 | 1120 | 1160 | 1200 |
| 50  | 500  | 550  | 600  | 650  | 700  | 750  | 800  | 850  | 900  | 950  | 1000 | 1050 | 1100 | 1150 | 1200 | 1250 | 1300 | 1350 | 1400 | 1450 | 1500 |
| 60  | 600  | 660  | 720  | 780  | 840  | 900  | 960  | 1020 | 1080 | 1140 | 1200 | 1260 | 1320 | 1380 | 1440 | 1500 | 1560 | 1620 | 1680 | 1740 | 1800 |
| 70  | 700  | 770  | 840  | 910  | 980  | 1050 | 1120 | 1190 | 1260 | 1330 | 1400 | 1470 | 1540 | 1610 | 1680 | 1750 | 1820 | 1890 | 1960 | 2030 | 2100 |
| 80  | 800  | 880  | 960  | 1040 | 1120 | 1200 | 1280 | 1360 | 1440 | 1520 | 1600 | 1680 | 1760 | 1840 | 1920 | 2000 | 2080 | 2160 | 2240 | 2320 | 2400 |
| 90  | 900  | 990  | 1080 | 1170 | 1260 | 1350 | 1440 | 1530 | 1620 | 1710 | 1800 | 1890 | 1980 | 2070 | 2160 | 2250 | 2340 | 2430 | 2520 | 2610 | 2700 |
| 100 | 1000 | 1100 | 1200 | 1300 | 1400 | 1500 | 1600 | 1700 | 1800 | 1900 | 2000 | 2100 | 2200 | 2300 | 2400 | 2500 | 2600 | 2700 | 2800 | 2900 | 3000 |
| 110 | 1100 | 1210 | 1320 | 1430 | 1540 | 1650 | 1760 | 1870 | 1980 | 2090 | 2200 | 2310 | 2420 | 2530 | 2640 | 2750 | 2860 | 2970 | 3080 | 3190 | 3300 |
| 120 | 1200 | 1320 | 1440 | 1560 | 1680 | 1800 | 1920 | 2040 | 2160 | 2280 | 2400 | 2520 | 2640 | 2760 | 2880 | 3000 | 3120 | 3240 | 3360 | 3480 | 3600 |
| 130 | 1300 | 1430 | 1560 | 1690 | 1820 | 1950 | 2080 | 2210 | 2340 | 2470 | 2600 | 2730 | 2860 | 2990 | 3120 | 3250 | 3380 | 3510 | 3640 | 3770 | 3900 |
| 140 | 1400 | 1540 | 1680 | 1820 | 1960 | 2100 | 2240 | 2380 | 2520 | 2660 | 2800 | 2940 | 3080 | 3220 | 3360 | 3500 | 3640 | 3780 | 3920 | 4060 | 4200 |
| 150 | 1500 | 1650 | 1800 | 1950 | 2100 | 2250 | 2400 | 2550 | 2700 | 2850 | 3000 | 3150 | 3300 | 3450 | 3600 | 3750 | 3900 | 4050 | 4200 | 4350 | 4500 |
| 160 | 1600 | 1760 | 1920 | 2080 | 2240 | 2400 | 2560 | 2720 | 2880 | 3040 | 3200 | 3360 | 3520 | 3680 | 3840 | 4000 | 4160 | 4320 | 4480 | 4640 | 4800 |
| 170 | 1700 | 1870 | 2040 | 2210 | 2380 | 2550 | 2720 | 2890 | 3060 | 3230 | 3400 | 3570 | 3740 | 3910 | 4080 | 4250 | 4420 | 4590 | 4760 | 4930 | 5100 |
| 180 | 1800 | 1930 | 2160 | 2340 | 2520 | 2700 | 2880 | 3060 | 3240 | 3420 | 3600 | 3780 | 3960 | 4140 | 4320 | 4500 | 4680 | 4860 | 5040 | 5220 | 5400 |

N.B.—All higher and intervening numbers can easily be calculated from this Table.

## APPROXIMATE NUMBER OF LINES PER THOUSAND, SOLID MATTER.

| PICA<br>EMS<br>WIDE. | Pica. | Small Pica. | Long<br>Primer. | Bourgeois. | Brevier. | Minion. | Nonpareil. | Pearl. | PICA<br>EMS<br>WIDE. | Pica. | Small Pica. | Long<br>Primer. | Bourgeois. | Brevier. | Minion. | Nonpareil. | Pearl. |
|----------------------|-------|-------------|-----------------|------------|----------|---------|------------|--------|----------------------|-------|-------------|-----------------|------------|----------|---------|------------|--------|
| 10                   | 50    | 43          | 40              | 36         | 32       | 29      | 25         | 20     | 26                   | 19    | 17          | 15              | 14         | 12       | 11      | 10         | 8      |
| 11                   | 45    | 40          | 36              | 32         | 29       | 27      | 23         | 18     | 27                   | 19    | 16          | 15              | 13         | 12       | 11      | 9          | 7      |
| 12                   | 42    | 36          | 32              | 29         | 27       | 24      | 21         | 17     | 28                   | 18    | 15          | 14              | 12         | 12       | 11      | 9          | 7      |
| 13                   | 38    | 33          | 30              | 27         | 25       | 23      | 19         | 15     | 29                   | 17    | 15          | 14              | 12         | 11       | 10      | 9          | 7      |
| 14                   | 36    | 31          | 29              | 25         | 23       | 21      | 18         | 14     | 30                   | 17    | 14          | 13              | 12         | 11       | 10      | 8          | 7      |
| 15                   | 33    | 29          | 26              | 23         | 23       | 20      | 17         | 13     | 31                   | 16    | 14          | 13              | 11         | 10       | 10      | 8          | 6      |
| 16                   | 31    | 27          | 25              | 22         | 20       | 19      | 16         | 13     | 32                   | 16    | 14          | 12              | 11         | 10       | 9       | 8          | 6      |
| 17                   | 29    | 26          | 23              | 21         | 19       | 17      | 15         | 12     | 33                   | 15    | 13          | 12              | 11         | 10       | 9       | 8          | 6      |
| 18                   | 28    | 24          | 22              | 20         | 18       | 16      | 14         | 11     | 34                   | 15    | 13          | 12              | 10         | 9        | 9       | 7          | 6      |
| 19                   | 26    | 23          | 21              | 19         | 17       | 15      | 13         | 11     | 35                   | 14    | 12          | 11              | 10         | 9        | 8       | 7          | 6      |
| 20                   | 25    | 22          | 20              | 18         | 16       | 15      | 13         | 10     | 36                   | 14    | 12          | 11              | 10         | 9        | 8       | 7          | 6      |
| 21                   | 24    | 21          | 19              | 17         | 15       | 14      | 12         | 10     | 37                   | 14    | 12          | 11              | 10         | 9        | 8       | 7          | 5      |
| 22                   | 23    | 20          | 18              | 16         | 14       | 13      | 12         | 9      | 38                   | 13    | 11          | 10              | 9          | 9        | 8       | 7          | 5      |
| 23                   | 22    | 19          | 17              | 15         | 14       | 13      | 11         | 9      | 39                   | 13    | 11          | 10              | 9          | 8        | 8       | 6          | 5      |
| 24                   | 21    | 18          | 17              | 15         | 13       | 12      | 10         | 8      | 40                   | 12    | 11          | 10              | 9          | 8        | 7       | 6          | 5      |
| 25                   | 20    | 17          | 16              | 14         | 13       | 12      | 10         | 8      |                      |       |             |                 |            |          |         |            |        |

When the matter is leaded by the compositor, there is generally a deduction of one line per hour.

## CHAPTER V.

PLANS OF CASES IN VARIOUS ALPHABETS, WITH  
REMARKS THEREON.

IN page 41 of this book is given a plan of a pair of the cases in ordinary use in England, and allusion is made to another, of which no scheme is given, but of which one appeared in the first number of the 'Journal of the Typographic Arts,' for the month of January of the present year. I shall not, therefore, reintroduce either of them in this place ; but as a much improved case and frame has been invented and patented by Mr. Poulter, of Messrs. Cox and Wyman's, Great Queen-street, London, with his permission, I here append a diagram, showing the arrangement of the case, and will afterwards add a few observations explaining the advantages it possesses over all other cases hitherto submitted to the notice of the trade : and this I do with the greater pleasure, both as a recognition of the skill and ingenuity of the contriver of the case, with its accompanying frame and really useful bulk (in striking contrast with the cumbersome and inconvenient one of the old frame), and because I am fully convinced it will effect a great *saving of time* to the compositor, and also of expense to the employer :—



On comparison, this case, as I before remarked, will be found to possess many important advantages over all those hitherto produced. By dispensing with the accented vowels, Mr. Poulter has been enabled to combine all the sorts in *one* case. This, at first sight, may be thought a bold innovation ; but, as he very truly says, in a circular submitted to the trade, "It must be allowed that seldom are these in use in newspapers, publications, novels, or even ordinary book-work ; and yet we find places assigned to them in about the *best position* in *every* upper case, even when they may *never be used*. They, no doubt, were, originally, only put there to fill up the spare boxes gained by making both cases the same size. Accented letters in English works, generally, are most frequently used when French or other foreign phrases are introduced, and which are invariably put in italics."

He further observes :—"It must also be remembered, that there are still accented letters, and other sorts, which have to be placed elsewhere, although equally, if not more in demand, than the others."

For the accented vowels he proposes *a separate case, easy of access* to every one, and which should also include large metal-rules, braces, and other peculiar sorts, which are now, with the cases in ordinary use, *scattered about* in several cases, and *never to be found when wanted*, to the great loss of time to the compositor, and the loss of money to his employer ; for it not unfrequently happens, when a work comes into a house, in which accented letters are required, none are to be found, although there may be no lack of them, in fact, could time be spared to hunt them up in all the cases and out-of-the-way corners of the office.

When foreign work requiring accents is to be composed, a simple form of movable box, made of suitable material, can be placed in the small-capital boxes, and



removed in a few minutes, when done with, and placed in the custody of the storekeeper.

By a reference to the diagram, it will be seen that the *e* box is wider, instead of longer than in the ordinary case ; so that the space under is very advantageously appropriated to the *en*-quadrat and thin-space boxes. This is, beyond all doubt, of the greatest importance to the operator ; the points are also much better placed, being grouped together in immediate connection with the hair-space. The position of the figures, also, it will be observed, obviates not only the inconvenience experienced with the old cases, of being obliged to remove the copy continually in composing figure-matter, but, by bringing them close to the *em* and *en*-quadrat boxes, secures a great advantage in composing tables and tabular matter. Indeed, the advantage secured by a slight yet judicious alteration of the position of a few boxes is surprising, as must be evident to every one practically acquainted with the business. It will be observed further, the position of *no letter* has been altered wantonly or without attaining some material advantage ; so that the introduction of the new case will not clash with those already in use, nor occasion much trouble to the compositor in becoming familiar with it.

These new cases *may* be used with the present frames ; but not so advantageously as with the frames which Mr. Poulter has adapted for their express accommodation. By the use of these, a great saving of space is effected, to the extent of one fifth ; a better light is also secured ; better rack-room, and far greater accommodation on the bulk for large forms. The saving of gas and the economy of space hereby secured, are objects of considerable importance to employers, especially on newspapers, where much gas is consumed, and space is generally of limited character ; for, with the new frame, one burner will light *well* the cases of four compositors.

There is, moreover, another feature connected with the case which should not be passed over unnoticed ; and that is, the introduction of a false bottom of India-rubber or other elastic material, for the smaller-sized types only, to be used in the principal boxes, so as to insure the types always being in the centre of the box, and at a good elevation, by the bottom continuing to rise as the box becomes relieved of its weight. This will, undoubtedly, be very advantageous to the compositor, but it will be quite optional whether any pair of cases shall be furnished with them or not.

With these few remarks, I leave the matter in the hands of the trade, feeling convinced that this new arrangement only waits the test of experience to secure its universal adoption.

---

## FOREIGN ALPHABETS AND CASES.

As this is a handbook, I have no intention to swell its pages with an account of all the alphabets of all the barbarous languages to which a separate one has been assigned, even had I the means and the ability to accomplish the task : nevertheless, I do not intend to pass over any which differ materially from the English, and which are likely to fall in the way of even one in ten of the comparatively small number of compositors or readers who are ever employed upon works in other than the ordinary Roman type. An acquaintance with very unusual characters must be acquired by those who may chance to have occasion to use them, from more voluminous, or more special works than the present ; but to occupy the pages of

a handbook with such rarely-wanted information, would but materially add to its cost. without much enhancing its utility. I shall therefore confine myself to more moderate limits.

# 1. THE SAXON ALPHABET.

This language forms the main groundwork of the English ; but whether its alphabet was derived from the Roman, which it very much resembles, or from the Gothic, is a point on which the learned are not agreed. It comprises twentyfour letters, which have the same name as the corresponding Roman character ; but about the ninth century, the small letters *f, g, r, t*, lost their Saxon forms, and were written after the Roman shape. I subjoin the alphabet ; but it will not be necessary to give a plan of cases, as the letters so much resemble the common Roman type.

| ANGLO-SAXON FORM. | MODERN FORM. | SOUND.  | ANGLO-SAXON FORM. | MODERN FORM. | SOUND.       |
|-------------------|--------------|---------|-------------------|--------------|--------------|
| Ǽ                 | A a          | Bar.    | N n               | N n          | None.        |
| B b               | B b          | Brand.  | O o               | O o          | O            |
| C c               | C c          | Child.  | P p               | P p          | Power.       |
| D d               | D d          | Down.   | R r               | R r          | Rend.        |
| E e               | E e          | Hair.   | 8 S s             | S s          | Shoot.       |
| F f               | F f          | Find.   | T t               | T t          | Turn.        |
| G g               | G g          | Gem.    | Ð ð þ             | Th th        | Thou.        |
| H h               | H h          | Heavy.  | U u               | U u          | Under.       |
| I i               | I i          | Ionian. | W w               | W w          | Below, Foul. |
| K k               | K k          | Kent.   | X x               | X x          | X.           |
| L l               | L l          | Land.   | Y y               | Y y          | Wye.         |
| M m               | M m          | More.   | Z z               | Z z          | Zeal.        |
| Æ æ               |              |         | Æ æ               |              |              |

Besides these letters, many abbreviations were formerly employed, which it is not necessary to specify in this place; it will be sufficient to remark, that those at present in use are,  $\text{ȝ}$ . *et*, 'and;' and  $\text{þ}$ , *thaet*, 'that.'

In the 'Saxon Chronicle,' a small *g* with a dash above it, stands for *gear* or *year*; *k* with a comma, is *kynning*, or *kyng*; *l* scored through, is put for *vel*, 'or;' *b* with a similar mark, is *biscop*, or *bishop*; and *cw*, with a dash over the latter letter, is put for *cwæth*, or *quoth*.

---

## 2. THE GREEK ALPHABET.

Books in the Greek language are continually issued from the press in this country, and even in English works of a certain character, quotations from authors who have written in this tongue, are of common occurrence. Moreover, as this is regarded as the learned language of Europe *par excellence*, a want of acquaintance with its alphabet is not only a frequent cause of loss and annoyance to the compositor; but as typographical errors in it are generally attributed to the printer, when these are numerous in any work, the office in which it was executed gets a bad reputation; and thus no small damage is indirectly inflicted on the employer. For the assistance of those who may be wholly unacquainted with this language, therefore, I propose to enter more largely into an explanation of its alphabet than will be necessary with that of any other, in order that the unlearned reader or compositor may be enabled to avoid the glaring errors which so much offend the eye of the scholar in ill-printed works.\*

\* The most prominent instance in illustration of this remark which I remember, occurred about the time of the creation of the Roman Catholic bishops in this country, in the controversies which then appeared in a morning newspaper. The typographical errors in the Greek extracts were disgraceful.

The Greek letters are twentyfour in number, and are thus formed and designated :—

| FORM.    | POWER.    | NAME.    | FORM.      | POWER.    | NAME.    |
|----------|-----------|----------|------------|-----------|----------|
| A α      | α         | Alpha.   | N ν        | η         | Nu.      |
| B β or Ϸ | β         | Beta.    | Ξ ξ        | χ         | Xi.      |
| Γ γ      | γ (hard)  | Gamma.   | Ο ο        | ο (short) | Omīcron  |
| Δ δ      | δ         | Delta.   | Π π        | π         | Pi.      |
| E ε      | ε (short) | Epsilon. | Ρ ρ        | ρ         | Rho.     |
| Z ζ      | ζ         | Zeta.    | Σ σ or ς * | ς         | Sigma.   |
| H η      | η (long)  | Eta.     | Τ τ        | τ         | Tau.     |
| Θ θ or ϑ | θ         | Theta.   | Υ υ        | υ or γ    | Upsilon. |
| I ι      | ι         | Iota.    | Φ φ        | φ         | Phi.     |
| K κ      | κ         | Cappa.   | Χ χ        | χ (hard)  | Chi.     |
| Λ λ      | λ         | Lambda.  | Ψ ψ        | ψ         | Psi.     |
| M μ      | μ         | Mu.      | Ω ω        | ω (long)  | Omēga.   |

Of these letters, seven are vowels, and the remainder consonants.

The vowels are divided into *short*, *long*, and *doubtful*.

The short vowels are ε and ο; the long, η and ω; and the doubtful, α, ι, υ.

Vowels are also denominated *mutable*, *immutable*, *prepositive*, and *subjunctive*.

There are six proper diphthongs (αι, αυ, ει, ευ, οι, ου), and six improper (α, γ, φ, ηυ, υι, ωυ). The first vowel of a diphthong is called the *prepositive*, and the second, the *subjunctive*.

The consonants are divided into *simples*, *mutes*, and *semivowels*.

The mutes are nine in number, and are further subdivided into corresponding classes.

The weak ..... π κ τ

The middle ..... β γ δ

The aspirate..... φ χ θ

\* This form is used at the end of a word, and in some editions of Greek authors, at the end of a syllable in a compound word; as, *δυσμενής*.



Thus, you will observe, each weak mute has its corresponding middle and asper. But they are, moreover, classified according to the organs by which they are articulated. Thus there are

|                       |          |          |                              |
|-----------------------|----------|----------|------------------------------|
| Labials .....         | $\pi$    | $\beta$  | $\phi$ , and $\mu$           |
| Gutturals or Palatals | $\kappa$ | $\gamma$ | $\chi$ , and sometimes $\nu$ |
| Dentals .....         | $\tau$   | $\delta$ | $\theta$                     |

Those consonants which are capable of prolongation at the end of a word, are called semivowels, and are five in number; four liquids,— $\lambda$ ,  $\mu$ ,  $\nu$ ,  $\rho$ , and the sibilant  $\sigma$ , with its compounds.

The consonants  $\zeta$ ,  $\xi$ ,  $\psi$  are called double letters, because they are formed of a mute consonant and  $\sigma$ . Thus,  $\psi$  is formed of  $\pi$  and  $\sigma$ ;  $\xi$  of  $\kappa\sigma$ ; and  $\zeta$  of  $\delta\sigma$ .

$\gamma$  before another  $\gamma$ , or a mute of its own order,—that is, a palatal,—is pronounced with a kind of middle sound between  $\nu$  and  $\gamma$ , somewhat resembling our sound of the terminations *ing*, *ang*, *ung*.

The *accents* are three: the acute ( $'$ ), the grave ( $`$ ), and the circumflex ( $\sim$ ).

The acute may either fall on the last syllable, the penultimate, or the antepenultimate; but no word in Greek is accented beyond two syllables from the last: the grave can only have place on the last syllable; and the circumflex, on either of the two last.

The *breathings* are two: the rough, or *asper* ( $'$ ), and the smooth, or *lenis* ( $\circ$ ).

The rough breathing is equivalent to our aspirated *h*; but the weak has no power, or rather, is the representative of that faint breathing which must, according to the Oriental grammarians, precede every initial vowel, whatever its character; it is the *alif* of the Hebrew, Arabic, and Persian, &c.

A vowel or a diphthong *may* be accompanied both by a breathing and an accent; as in the following instances:

ἔλεγον, ὦ, οἷστρος, οὔτινες. These combinations have the following names :—

|               |                    |
|---------------|--------------------|
| Lenis acute   | ˆ Asper grave      |
| ˘ Lenis grave | ˘ Circumflex lenis |
| ˆ Asper acute | ˆ Circumflex asper |

The following combinations also occur :—

|                  |                  |
|------------------|------------------|
| ˆ Diæresis acute | ˆ Diæresis grave |
|------------------|------------------|

The asper may accompany any vowel at the beginning of a word, and is *always* used with *ν* in that position. The letter *ρ* has also the rough breathing-mark, and that very judiciously, when at the commencement of a word ; but when two meet in the body of a word, the first is marked with a *lenis*, and the latter with an *asper* : thus, ἐπρώμενος.

In diphthongs, the breathing is placed on the latter vowel, as in αὐτος, ‘he ;’ but if a word begin with two vowels which do not form a diphthong, then the breathing must be over the first letter ; as in ἡῶν, ‘a shore.’

*Diastole* (,) is put betwixt two particles that would have a different sense without it : thus, ὅ,τε, ὅ,τι, mean ‘whatever ;’ but ὅτε signifies ‘as,’ and ὅτι, ‘that.’ Το,τε with diastole, implies ‘and this,’ but without it, ‘then.’

*Diæresis* (ˆ) is placed over the *latter* of two vowels, to show that they must be pronounced separately, and not as a diphthong : thus, αὕτη is a word of *three* syllables ; but αὐτή is a word of two syllables.

The final letter is frequently (not necessarily) cut off from words ending in α, ε, ι, when the following word begins with a vowel ; as, πάντ’ ἔλεγον, for πάντα ἔλεγον, ‘they said all things.’ So, καὶ ἐκεῖνος, ‘and he,’ becomes κάκεινος, and τὸ ὄνομα, ‘the name,’ τοὔνομα, &c. Sometimes whole diphthongs are elided by the poets ; as, βούλομ’ (for βούλομαι) ἐγὼ, ‘I wish.’

Words ending in σι, and verbs in ε and ι, take ν after

them, when the following word begins with a vowel ; as, *εἴκοσιν* (for *εἴκοσι*) *ἄνδρες*, ‘twenty men.’

*ν* is changed into *γ*, in compounds, before *γ*, *κ*, *ξ*, *χ*, and into *μ* before *β*, *μ*, *π*, *φ*, *ψ* ; as of *εν-* is made *ἐγ-χρίω*, ‘I anoint ;’ and *συν-* becomes *συμ-φλέγω*, ‘I consume.’ Before *λ*, *ρ*, *σ*, the final *ν*, in composition, is changed into those letters ; as, *συν-* into *συλ-λέγω*, ‘I collect.’

When the following word begins with an aspirated vowel, the preceding final *smooth consonant* is changed into its corresponding aspirate : thus, *κατὰ ἡμᾶς* becomes *καθ’ ἡμᾶς*, ‘according to our opinion ;’ *καὶ ὑπὸ, χυπὸ*, ‘and under.’

Besides the letters above enumerated, there was another character in use in the most ancient times ; namely *F*, called *digamma* ; i. e. *double gamma*. Thus, while the single *Γ* denoted a soft guttural aspiration, the digamma, or *F*, represented the roughest breathing, approaching nearer to the sound of modern *f* or *v*.

The sign of *interrogation* in Greek corresponds in figure with the English *semicolon* ; as, *τί λέγεις* ; ‘What do you say ?’

The *colon*, in Greek, is denoted by an inverted full-stop (·).

Old-printed books contain numerous ligatures, or abbreviations of letters ; but as they are not used nowadays, there is no occasion for me to give a list of them here. Most of them will be found in any Greek grammar, and the student may there acquire a knowledge of them.

---

In order that the letters, with their accents, may be shown at one view, and also for the guidance of the tyro in learning the boxes in which they are assorted in a pair of Greek cases, I will submit to his notice a diagram, with the letters in their proper places, according to their general arrangement.

GREEK UPPER CASE.

|   |   |   |   |           |           |           |
|---|---|---|---|-----------|-----------|-----------|
| A | B | Г | Δ | E         | Z         | H         |
| Θ | I | K | Λ | M         | N         | Ξ         |
| O | Π | P | Σ | T         | Υ         | Φ         |
| X | Ψ | Ω |   | α         | η         | φ         |
|   |   |   |   | kern<br>α | kern<br>η | kern<br>φ |
| / | ˆ | ˙ | ˘ | ˙         | ˘         | ˙         |

NOTE.—The empty boxes on the left were formerly used for ligatures, to which allusion was made in the preceding page (they may now be used for figures, reference-marks, &c.); those on the right contained the accented diæreses of *a, ε, η, o ω*; but as these sorts are of very rare occurrence, they are not supplied in many founts.

# GREEK LOWER CASE.

| kern<br>α |   | kern<br>ε | kern<br>η | kern<br>ο | kern<br>υ | kern<br>ω | Thin Spaces. |         |   |   |   | σ | ς | ψ | β | ρ                      |   |   |   |   |   |                        |
|-----------|---|-----------|-----------|-----------|-----------|-----------|--------------|---------|---|---|---|---|---|---|---|------------------------|---|---|---|---|---|------------------------|
| β         | β | ε         | γ         | δ         | ν         | μ         | ε            | Spaces. | α | ω | ; | : | θ | φ | χ | en Quads.<br>em Quads. |   |   |   |   |   |                        |
|           | β | ε         |           |           |           |           |              |         |   |   |   |   |   |   |   |                        |   |   |   |   |   |                        |
| ξ         | ξ | ζ         | υ         | τ         | μ         | ν         | ε            |         |   |   |   |   | α | ω | ; |                        | : | - | θ | φ | χ | en Quads.<br>em Quads. |
|           | ξ |           |           |           |           |           |              |         |   |   |   |   |   |   |   |                        |   |   |   |   |   |                        |

NOTE.—As the forms of *beta* and *theta* (ς and θ) are not cast in all founts, the space occupied by them may be assigned to the more usual form of these letters (β and θ).



## 3. THE HEBREW ALPHABET.

Next in importance to the Greek, to the compositor and press corrector, is the Hebrew, the language in which the Old Testament was written, and which has largely contributed to the common stock of many more modern tongues ; but whether the character we at present employ, or that called the Samaritan, be the most ancient, is a question not agreed upon by the critics.

The letters of the ordinary Hebrew alphabet are twentytwo in number, all consonants : their names, forms, and power, are exhibited in the following table :—

| FORM. | POWER.    | NAME.  | FORM. | POWER.   | NAME.     |
|-------|-----------|--------|-------|----------|-----------|
| א     | Greek ' A | Aleph  | ל     | L        | Lamed     |
| ב     | Bh, B, V  | Beth   | מ     | M        | Mem       |
| ג     | Gh or G   | Gimel  | נ     | N        | Nun       |
| ד     | Dh or D   | Daleth | ס     | S        | Samech    |
| ה     | H         | He     | ע     | Gn or ng | Gnain     |
| ו     | V         | Vau    | פ     | Ph or P  | Pe        |
| ז     | Z         | Zain   | צ     | Tz       | Tzade     |
| ח     | Ch or H   | Cheth  | ק     | K        | Koph      |
| ט     | T         | Teth   | ר     | R        | Resch     |
| י     | Y         | Yod    | ש     | Sh or S  | Shin, Sin |
| כ     | Kh or C   | Caph   | ת     | Th or T  | Tau       |

The following five letters are cast broad, and are used at the end of words ; viz. :—

Aleph. He. Lamed. Mem. Tau.

א ה ל מ ת

but they are not counted among the final letters, being

\* The five letters ך ם ן ף ץ are called final letters.

contrived for justifying; because Hebrew words, as well as other Oriental languages, are never divided.

The letters given in the table are all that are absolutely necessary in printing Hebrew; nevertheless, as various marks, called Masoretic points, have been invented, for the purpose of denoting the vowel-sounds, and thus to facilitate the reading of the language, a knowledge of them is indispensable to every compositor employed on Hebrew works with points. They are ten in number: five perfect, which, with their preceding consonant, form a syllable; and five imperfect, which have a consonant preceding and following them. Their names, figure, and power, are shown in the following table:—

| NAME.       | FIG. | SOUND.              | NAME.           | FIG. | SOUND.           |
|-------------|------|---------------------|-----------------|------|------------------|
| Kametz      | Ⲛ    | <i>a</i> in father. | Pathach         | Ⲛ    | <i>a</i> in bad. |
| Tzeri       | Ⲛ    | <i>a</i> in fated.  | Segol           | Ⲛ    | <i>e</i> in bed. |
| Long Chirek | Ⲛ    | <i>i</i> in machine | Short Chirek    | Ⲛ    | <i>i</i> in bid. |
| Cholem      | Ⲛ    | <i>o</i> in go.     | Kametz Chathuph | Ⲛ    | <i>o</i> in bot. |
| Shurek      | Ⲛ    | <i>u</i> in duty.   | Kibbutz         | Ⲛ    | <i>u</i> in but. |

Besides the above vowels, there is another, called *Sheva* (:), which has been introduced to facilitate the utterance of words where two or more consonants would otherwise come together. When it is sounded, it has the power of a very short *e*; as in the word *below*.

Instead of sheva, a compound vowel, consisting of sheva and an imperfect vowel, is used under a guttural. These substitutes of sheva are three in number: their names, forms, and sound, are as follows:—

|                 |   |                                         |
|-----------------|---|-----------------------------------------|
| Chateph Pathach | Ⲛ | <i>a</i> very short, as in suitable.    |
| Chateph Segol   | Ⲛ | <i>e</i> very short, as in furtherance. |
| Chateph Kametz  | Ⲛ | <i>o</i> very short, as in consonant.   |

In addition to the letters above given, the Hebrews make use of sundry other characters or symbols, which I will proceed briefly to explain.

*Dagesh* and *Mappik* (·) are points placed in the body of certain letters.

The *dagesh* is either *forte* or *lene*.

*Dagesh forte* may have place in all the letters except **רעחהא**; and its effect is to cause the consonant to be sounded double.

*Dagesh lene* has its place in **בנדכפת**, and removes from them the aspiration.

*Mappik* is used with the letters *he* and *yod*, to show that they are not quiescent, but to be pronounced with their proper sound.

*Raphe* is a short dash that formerly was put over the letters that are capable of receiving a *dagesh lene*, when they had no *dagesh*, to show that they should be pronounced soft.

*Maccaph* (-) is used to connect words together, which is common in Hebrew.

*Soph-Parak* is the name of two great points (:), which stand at the end of each verse in the Hebrew Bible.

Besides the vowels, the Hebrew has several accents, of which some have their place over, and some under the letter. They are not used in all Hebrew writings, but only in some books of the Bible, where they stand for notes to sing by, and are therefore called *accentus tonici*. Others, again, are named *accentus distinctivi*, because they distinguish the sense, as pointing does in English; and others have the appellation of *ministri*, or *servi non distinctivi*, and show the construction and connection of words. These tonic accents, to call them by their general name, are placed on the ultimate or penultimate syllable of a word: in the former case the word is called acute; in the latter, penacute.

The tonic accents are twentyfive in number: of these,

fourteen are placed above, and the remaining eleven below the consonant, in the following manner:—

## ABOVE THE LETTER.

| Name.                  | Figure | Name.        | Figure. |
|------------------------|--------|--------------|---------|
| Pashta                 |        | Rebhiang     |         |
| <i>Kadma</i>           |        | Zakeph Gadol |         |
| Geresh                 |        | Zakeph Katon |         |
| Gerashayim             |        | Segolta      |         |
| <i>Telisha Ketanna</i> |        | Pazer        |         |
| Telisha Gedola         |        | Zarka        |         |
| Karne Para             |        | Shalsheleth  |         |

## BELOW THE LETTER.

|                       |  |                        |  |
|-----------------------|--|------------------------|--|
| <i>Merca</i>          |  | Tebhir                 |  |
| <i>Merca Chephula</i> |  | <i>Darga</i>           |  |
| Tiphcha               |  | Athnach                |  |
| <i>Munach</i>         |  | <i>Yerach-ben-yomo</i> |  |
| <i>Mahpach</i>        |  | Silluk                 |  |
| Yethib                |  |                        |  |

Those in italics are called *Ministers*; the others, *Kings*.

The Hebrew has no capitals; and therefore letters of the same shape, but of a larger body, are used at the beginning of chapters, and other parts of Hebrew works. Occasionally, also, certain words begin with a letter much larger than the body of the text; and a small letter is sometimes found in the middle of a word, as is also a final: for such notes show that the words contain some particular and mystical meaning.

Like most Eastern languages, the Hebrew is read from the right to the left : therefore, in composing them, the compositor must cast off how much will make a line, and begin from that point, going backwards, and justifying the vowels and accents over and under the letters, after the line of matter is properly adjusted. Those vowel-marks and accents are not *necessarily* used ; but only for the sake of learners, who are, of course, unable, of themselves, to supply them : hence, as before observed, they are dispensed with in many books.

It will be necessary for the compositor to bestow particular attention on the formation of several of the Hebrew letters, as some of them are very much alike ; and unless he make himself familiar with the peculiarities which distinguish them, he will find his proof very foul, and thereby cause himself much annoyance and extra labor. We will proceed to exhibit some of these peculiarities, and by placing one letter over another which resembles it, show him, at a glance, wherein the difference consists.

|       |        |                |            |            |   |            |   |
|-------|--------|----------------|------------|------------|---|------------|---|
| Beth. | Gimel. | Daleth, Resch. |            | He, Cheth. |   | Vau. Zain. |   |
| ב     | ג      | ד              | ר          | ה          | ח | ו          | ז |
| כ     | נ      | ך              |            | ת          |   | ן          |   |
| Caph. | Nun.   | Caph final.    |            | Tau.       |   | Nun final. |   |
|       |        | Teth.          | Mem final. | Gnain.     |   |            |   |
|       |        | ט              | ם          | ע          |   |            |   |
|       |        | מ              | ס          | צ          |   |            |   |
|       |        | Mem.           | Samech.    | Tzade.     |   |            |   |

---

The letters of the Hebrew alphabet are generally arranged in the compositor's cases according to the following schemes.







HEBREW LOWER CASE.

|        |      |        |    |      |      |      |
|--------|------|--------|----|------|------|------|
| Spaces | Hair | n-Qds. | em | 2-em | 3-em | 4-em |
| 1      | 1    | 1      | 1  | 1    | 1    | 1    |
| 2      | 2    | 2      | 2  | 2    | 2    | 2    |
| 3      | 3    | 3      | 3  | 3    | 3    | 3    |
| 4      | 4    | 4      | 4  | 4    | 4    | 4    |
| 5      | 5    | 5      | 5  | 5    | 5    | 5    |
| 6      | 6    | 6      | 6  | 6    | 6    | 6    |
| 7      | 7    | 7      | 7  | 7    | 7    | 7    |
| 8      | 8    | 8      | 8  | 8    | 8    | 8    |
| 9      | 9    | 9      | 9  | 9    | 9    | 9    |
| 10     | 10   | 10     | 10 | 10   | 10   | 10   |
| 11     | 11   | 11     | 11 | 11   | 11   | 11   |
| 12     | 12   | 12     | 12 | 12   | 12   | 12   |
| 13     | 13   | 13     | 13 | 13   | 13   | 13   |
| 14     | 14   | 14     | 14 | 14   | 14   | 14   |
| 15     | 15   | 15     | 15 | 15   | 15   | 15   |
| 16     | 16   | 16     | 16 | 16   | 16   | 16   |
| 17     | 17   | 17     | 17 | 17   | 17   | 17   |
| 18     | 18   | 18     | 18 | 18   | 18   | 18   |
| 19     | 19   | 19     | 19 | 19   | 19   | 19   |
| 20     | 20   | 20     | 20 | 20   | 20   | 20   |
| 21     | 21   | 21     | 21 | 21   | 21   | 21   |
| 22     | 22   | 22     | 22 | 22   | 22   | 22   |
| 23     | 23   | 23     | 23 | 23   | 23   | 23   |
| 24     | 24   | 24     | 24 | 24   | 24   | 24   |
| 25     | 25   | 25     | 25 | 25   | 25   | 25   |
| 26     | 26   | 26     | 26 | 26   | 26   | 26   |
| 27     | 27   | 27     | 27 | 27   | 27   | 27   |
| 28     | 28   | 28     | 28 | 28   | 28   | 28   |
| 29     | 29   | 29     | 29 | 29   | 29   | 29   |
| 30     | 30   | 30     | 30 | 30   | 30   | 30   |
| 31     | 31   | 31     | 31 | 31   | 31   | 31   |
| 32     | 32   | 32     | 32 | 32   | 32   | 32   |
| 33     | 33   | 33     | 33 | 33   | 33   | 33   |
| 34     | 34   | 34     | 34 | 34   | 34   | 34   |
| 35     | 35   | 35     | 35 | 35   | 35   | 35   |
| 36     | 36   | 36     | 36 | 36   | 36   | 36   |
| 37     | 37   | 37     | 37 | 37   | 37   | 37   |
| 38     | 38   | 38     | 38 | 38   | 38   | 38   |
| 39     | 39   | 39     | 39 | 39   | 39   | 39   |
| 40     | 40   | 40     | 40 | 40   | 40   | 40   |
| 41     | 41   | 41     | 41 | 41   | 41   | 41   |
| 42     | 42   | 42     | 42 | 42   | 42   | 42   |
| 43     | 43   | 43     | 43 | 43   | 43   | 43   |
| 44     | 44   | 44     | 44 | 44   | 44   | 44   |
| 45     | 45   | 45     | 45 | 45   | 45   | 45   |
| 46     | 46   | 46     | 46 | 46   | 46   | 46   |
| 47     | 47   | 47     | 47 | 47   | 47   | 47   |
| 48     | 48   | 48     | 48 | 48   | 48   | 48   |
| 49     | 49   | 49     | 49 | 49   | 49   | 49   |
| 50     | 50   | 50     | 50 | 50   | 50   | 50   |
| 51     | 51   | 51     | 51 | 51   | 51   | 51   |
| 52     | 52   | 52     | 52 | 52   | 52   | 52   |
| 53     | 53   | 53     | 53 | 53   | 53   | 53   |
| 54     | 54   | 54     | 54 | 54   | 54   | 54   |
| 55     | 55   | 55     | 55 | 55   | 55   | 55   |
| 56     | 56   | 56     | 56 | 56   | 56   | 56   |
| 57     | 57   | 57     | 57 | 57   | 57   | 57   |
| 58     | 58   | 58     | 58 | 58   | 58   | 58   |
| 59     | 59   | 59     | 59 | 59   | 59   | 59   |
| 60     | 60   | 60     | 60 | 60   | 60   | 60   |
| 61     | 61   | 61     | 61 | 61   | 61   | 61   |
| 62     | 62   | 62     | 62 | 62   | 62   | 62   |
| 63     | 63   | 63     | 63 | 63   | 63   | 63   |
| 64     | 64   | 64     | 64 | 64   | 64   | 64   |
| 65     | 65   | 65     | 65 | 65   | 65   | 65   |

NOTE.—The spaces and quadrats on the left-hand side are for the purpose of adjusting the points; the ordinary spaces and quadrats are those in the other parts of the case.

## 4. THE SAMARITAN ALPHABET.

This character is somewhat different from the Hebrew ; but as it is very little used, I refrain from encumbering the pages of this manual with a detailed account thereof.

---

## 5. THE SYRIAC ALPHABET.

This language is a descendant from the ancient Hebrew, and has been denominated, in accordance with dialectic distinctions, the Chaldean, Babylonian, Aramean, Mesopotamian, and Assyrian. It was also one of the common languages spoken by the Jews in the Babylonish captivity ; and in the New Testament, many words of this tongue occur. Like the Hebrew, it is read from right to left, and, like the Arabic and Persian, the letters undergo various changes in their formation, according to their position in a word. They are twentytwo in number, and are named Olaph, Beth, Gomal, Dolath, He, Vaw, Zain, Cheth, Theth, Jud, Coph, Lomad, Mim, Nun, Shemcath, Ee, Phe, Tsode, Koph, Rish, Sin, Tau. These letters are also used for numerals in the ordinary way, as far as *Tsode*, and then are extended in the following manner. *Jud*, with a point above it, signifies 100 ; while *Coph*, *Lomad*, *Mim*, *Nun*, *Shemcath*, *Ee*, *Phe*, and *Tsode*, similarly marked, express 200, 300, 400, 500, 600, 700, 800, 900. *Olaph*, with an inclined line below it, like a grave accent, stands for 1,000, and *Beth*, with the same mark, for 2,000. *Olaph*, with an horizontal line beneath it, is equal to 10,000 ; *Jud*, underlined, 100,000 ; and *Coph*, thus distinguished, one million.

The following table exhibits the letters of this alphabet, in their various forms, according to the position they occupy in a word.

| Name.          | Initial. | Medial. | Final<br>Connect | Final<br>Non-con | Power | Nos. |
|----------------|----------|---------|------------------|------------------|-------|------|
| Olaph .....    | l        | l       | l                | l                | a     | 1    |
| Beth .....     | u        | u       | u                | u                | b     | 2    |
| Gomal .....    | g        | g       | g                | g                | g     | 3    |
| Dolath .....   | d        | d       | d                | d                | d     | 4    |
| He .....       | e        | e       | e                | e                | e     | 5    |
| Vaw .....      | o        | o       | o                | o                | u     | 6    |
| Zain .....     | z        | z       | z                | z                | z     | 7    |
| Cheth .....    | h        | h       | h                | h                | h     | 8    |
| Theth.....     | th       | th      | th               | th               | th    | 9    |
| Jud .....      | i        | i       | i                | i                | i     | 10   |
| Coph .....     | c        | c       | c                | c                | c     | 20   |
| Lomad .....    | l        | l       | l                | l                | l     | 30   |
| Mim .....      | m        | m       | m                | m                | m     | 40   |
| Nun .....      | n        | n       | n                | n                | n     | 50   |
| Shemcath ..... | sh       | sh      | sh               | sh               | sh    | 60   |
| Ee .....       | y        | y       | y                | y                | y     | 70   |
| Phe .....      | ph       | ph      | ph               | ph               | ph    | 80   |
| Tsode.....     | ts       | ts      | ts               | ts               | ts    | 90   |
| Koph.....      | kh       | kh      | kh               | kh               | kh    |      |
| Rish .....     | r        | r       | r                | r                | r     |      |
| Sin.....       | s        | s       | s                | s                | s     |      |
| Tau .....      | t        | t       | t                | t                | t     |      |



In common with the Arabic and Persian, as before remarked, it will be observed, on inspecting the preceding table, that the letters of the Syriac language assume different shapes, according to their position. This is for the purpose of more clearly combining the letters of the *same* word; so that there may be no gap between them, as though they were separate words. Some are connected both to the foregoing and the following letter, and some only to the preceding. Of the former class there are fourteen; namely, *beth*, *gomal*, *cheth*, *theth*, *jud*, *coph*, *lomad*, *mim*, *nun*, *shemcath*, *ee*, *phe*, *koph*, and *sin*; but if these letters have others, before or after them, which do not allow of this connection, they remain as in the first column. The remaining eight letters, which admit of junction only on the right, are, of course, *olaph*, *dolath*, *he*, *vaw*, *zain*, *tsode*, *rish*, and *tau*.

The letters of the following form,  $\angle$  ;  $\curvearrowright$  ; cannot be connected at all; hence,  $\angle$  ; and  $\curvearrowright$  are always written at the beginning of a word, and in the middle and end (where, also, the above form of *nun* is written), when the foregoing letter cannot be connected with the following.

A double *lomad*, for *al*, is used at the beginning and in the middle of words.

The final form of *lomad*, with a mark across it, is used in the middle of words, for *la*.

And the same form of the letter, with an additional descending line, but none across, is used for double *ll* at the end of words.

$\text{p}$  is used for *la* in all places.

The stops are denoted by one or more dots, arranged in different order: thus, the *comma* is signified by the ordinary full-stop; the *semicolon*, by the English colon, leaning to the left; the *colon*, by the same symbol inclining to the right; the *full-point*, by four dots diamond-shape; and the *interrogation*, by the ordinary colon.

As in Hebrew, and indeed in many other alphabets, it may be remarked that several letters very nearly re-

seemble others ; it will, therefore, perhaps be advisable to exhibit them here at one view.

|                   |                            |                   |                   |                   |
|-------------------|----------------------------|-------------------|-------------------|-------------------|
| <i>a</i> <i>z</i> | <i>b</i> <i>c</i> <i>p</i> | <i>l</i> <i>e</i> | <i>d</i> <i>r</i> | <i>d</i> <i>r</i> |
| ! !               | ⊃ ⊃ ⊃                      | ⋈ ⋈               | ‡ ‡               | ‡ ‡               |
|                   | <i>v</i> <i>k</i>          | <i>i</i> <i>s</i> | <i>l</i> <i>e</i> |                   |
|                   | ⊂ ⊂                        | ▲ ▲               | ⋈ ⋈               |                   |

The vowels are expressed by points, placed either over or under the letters, in accordance with the following table :—

|                      |                |    |   |                     |                |    |   |
|----------------------|----------------|----|---|---------------------|----------------|----|---|
| Petock ( <i>a</i> )  | <sup>˘</sup> ! | or | ! | Zekoph ( <i>o</i> ) | <sup>ˆ</sup> ! | or | ! |
| Rebotz ( <i>e</i> )  | <sup>˘</sup> ! | „  | ! | Eztotz ( <i>u</i> ) | <sup>˘</sup> ! | „  | ! |
| Chebotz ( <i>i</i> ) | <sub>˘</sub> ! | „  | ! |                     |                |    |   |

The *ribbui* (˘) placed over a letter, thus, ⊃ denotes that such word is in the plural number.

Every consonant without a vowel is supposed to have under it a *sheva*, which is not written, but only pronounced.

*Dagesh* is a point set over the letters *begadkephat*, and takes away their aspiration ; and is therefore called *kushoi*, ‘hardness.’

*Raphe* is a point set under the same letters, to denote their aspiration ; and hence is called *ruchoch*, denoting ‘softness.’

When a line is drawn over a word, it denotes—1. contraction ; 2. number ; 3. the vocative particle ; or, 4. it signifies that the letter under it is quiescent.

A line drawn under a letter shows—1. that that letter is not pronounced ; 2. in certain cases, the absence of a vowel ; and 3. it sometimes has the force of some of the vowels.

## 6. THE ETHIOPIAN OR ABYSSINIAN ALPHABET.

Some writers have considered the Ethiopian language equal, in point of antiquity, to that of the Egyptians. The people are supposed to have been descended from Chus, the grandson of Noah ; and are, therefore, in the Bible, generally called Chusites. The ancient tongue has been, in great part, superseded by that of the Abyssinians, who added seven letters to the alphabet. This alphabet consists of twentysix letters, and is read from right to left : the letters also undergo various changes, according to their position in a word, as do the Syriac, Arabic, Persian, &c. : hence, the number of characters is, in all, upwards of two hundred and twenty.

---

## 7. THE CHINESE ALPHABET.

The Chinese are, undoubtedly, the most ancient people in the world. According to their own account, their genealogy transcends all our notions of the earth's present condition ; but, even when divested of exaggeration, may not unreasonably be fixed at a time nearly coeval with the Deluge. Their language is monosyllabic, and has very little relation with any other. They have different kinds of writing, invented at various periods of their history ; and as each word has its appropriate character, the number of letters may easily be imagined to be very large : they amount in all to about 120,000 ; but these may be reduced to a small number of key or radical letters, which the Chinese call Poo, and amount to no more than 214. But as it would very little interest the generality of printers to give examples of them, even were the means at my disposal, I will proceed to alphabets of more common occurrence, and with which it is probable that some, at least, of my readers may desire to become acquainted.

### 8. THE PERSI-ARABIC ALPHABET, AS APPLICABLE TO THE HINDUSTANI.

In consequence of our intimate connection with the East, and the open competition lately established for candidates for employment in the Indian service, works in the Arabic, Persian, and Hindustānī languages are now in greater demand than at any former period of our history; more of them are consequently printed, and that not by one or two houses only, but by several printers, and in various towns of the United Kingdom. Hence, a knowledge of their alphabets has become a matter of interest to many, while, heretofore, this was a subject which practically concerned very few compositors in this country: a notice of them, therefore, is more urgently required in a book of this nature, which principally aims at practical utility.

All the followers of Mahomet use the Arabic character, more or less modified; so that this alphabet is of common occurrence in a great part of Asia and Africa, and even in portions of Europe, although the languages in which it is used are different. Neither are all the letters common to all the nations who use it: the Persi-Arabic comprises thirtytwo; to which three more are added to express sounds peculiar to the Hindustānī. These letters, in common with the Hebrew and those of most other Oriental nations, are read from right to left: consequently, their printed books and manuscripts begin at what we should call the *end*. Several of the letters, as in Syriac, &c., moreover, assume different shapes, according to their position in a word, as shown in the following table, where they are exhibited in their *detached* form, and also as *initials*, *medials*, and *finals*.

| NAME.       | DETACHED FORM. | POWER.            | COMBINED FORM. |         |          | EXEMPLIFICATIONS. |         |          |
|-------------|----------------|-------------------|----------------|---------|----------|-------------------|---------|----------|
|             |                |                   | Final.         | Medial. | Initial. | Final.            | Medial. | Initial. |
| <i>alif</i> | ا              | <i>a, &amp;c.</i> | ا              | ا       | ا        | تا                | بار     | أب       |
| <i>be</i>   | ب              | <i>b</i>          | ب              | ب       | ب        | شب                | صبر     | بر       |
| <i>pe</i>   | پ              | <i>p</i>          | پ              | پ       | پ        | چپ                | سپر     | پر       |
| <i>te</i>   | ت              | <i>t</i>          | ت              | ت       | ت        | دست               | ستر     | تپ       |
| <i>tă</i>   | ت              | <i>t</i>          | ت              | ت       | ت        | پیت               | ستا     | تپ       |
| <i>se</i>   | ث              | <i>s</i>          | ث              | ث       | ث        | خبث               | بشر     | ثور      |
| <i>jim</i>  | ج              | <i>j</i>          | ج              | ج       | ج        | کج                | شجر     | جبر      |
| <i>che</i>  | چ              | <i>ch</i>         | چ              | چ       | چ        | هیچ               | بچه     | چپ       |
| <i>he</i>   | ح              | <i>h</i>          | ح              | ح       | ح        | صبح               | بحر     | حر       |
| <i>khe</i>  | خ              | <i>kh</i>         | خ              | خ       | خ        | یخ                | تخم     | خر       |
| <i>dāl</i>  | د              | <i>d</i>          | د              | د       | د        | صد                | فدا     | در       |
| <i>dă</i>   | د              | <i>d</i>          | د              | د       | د        | صند               | نذر     | دال      |
| <i>zāl</i>  | ذ              | <i>z</i>          | ذ              | ذ       | ذ        | کاغذ              | نذر     | ذم       |
| <i>re</i>   | ر              | <i>r</i>          | ر              | ر       | ر        | مر                | مرد     | رم       |
| <i>ră</i>   | ر              | <i>r</i>          | ر              | ر       | ر        | متر               | بڑا     | روڑا     |
| <i>ze</i>   | ز              | <i>z</i>          | ز              | ز       | ز        | گزر               | نزم     | زر       |
| <i>zhe</i>  | ژ              | <i>zh</i>         | ژ              | ژ       | ژ        | پاپژ              | غرب     | ژرف      |



| NAME.        | FORM. | POWER.             | COMBINED. |   |   | EXEMPLIFICATIONS. |     |     |
|--------------|-------|--------------------|-----------|---|---|-------------------|-----|-----|
| <i>sīn</i>   | س     | <i>s</i>           | س         | س | س | بس                | فسق | سر  |
| <i>shīn</i>  | ش     | <i>sh</i>          | ش         | ش | ش | پش                | نشد | شد  |
| <i>ṣad</i>   | ص     | <i>ṣ</i>           | ص         | ص | ص | نص                | قصد | صد  |
| <i>ẓad</i>   | ض     | <i>ẓ</i>           | ض         | ض | ض | بعض               | خضر | ضد  |
| <i>ṭoe</i>   | ط     | <i>ṭ</i>           | ط         | ط | ط | خط                | بطن | طي  |
| <i>ẓoe</i>   | ظ     | <i>ẓ</i>           | ظ         | ظ | ظ | حفظ               | نظر | ظفر |
| <i>'ain</i>  | ع     | <i>'a, &amp;c.</i> | ع         | ع | ع | صنع               | بعد | عسل |
| <i>ghain</i> | غ     | <i>gh</i>          | غ         | غ | غ | تبع               | بغی | غسل |
| <i>fe</i>    | ف     | <i>f</i>           | ف         | ف | ف | کف                | سفر | فی  |
| <i>kāf</i>   | ق     | <i>k</i>           | ق         | ق | ق | بق                | سقر | قد  |
| <i>kāf</i>   | ک     | <i>k</i>           | ک         | ک | ک | یک                | بکن | کن  |
| <i>gāf</i>   | گ     | <i>g</i>           | گ         | گ | گ | رنگ               | جگر | گزر |
| <i>lām</i>   | ل     | <i>l</i>           | ل         | ل | ل | گل                | علم | لب  |
| <i>mīm</i>   | م     | <i>m</i>           | م         | م | م | ستم               | چمن | من  |
| <i>nūn</i>   | ن     | <i>n</i>           | ن         | ن | ن | صحن               | چند | نم  |
| <i>wāw</i>   | و     | <i>w, &amp;c.</i>  | و         | و | و | بو                | پور | وجد |
| <i>he</i>    | ه     | <i>h</i>           | ه         | ه | ه | نه                | بها | هنر |
| <i>ye</i>    | ی     | <i>y, &amp;c.</i>  | ی         | ی | ی | بی                | حید | ید  |

Of the letters mentioned in this alphabet, ض ص ح ث are peculiar to the Arabic; غ ز ن خ are found in Persian or Arabic words, but not in those of Indian origin; and the few words which contain the letter ژ are purely Persian. Words containing any of the letters پ چ or گ may be Persian or Indian, but not Arabic. Lastly, words containing any of the four-dotted letters, ژ ذ ث ت are purely Indian.

These letters, it will be observed, are all consonants, although three of them (وا and ي) sometimes become vowels. The ordinary vowels are placed some above, and some below the consonants to which they belong; but, as in Hebrew, they are often dispensed with altogether. The following list exhibits those vowels, together with other orthographical marks:—

#### THE SHORT VOWELS, AND OTHER USUAL ORTHOGRAPHICAL MARKS.

*Zabar* (*fatha*, Arab.) (˘) is pronounced as *a* in ‘above:’ mostly understood.

*Zer* (*kasra*, Arab.) (◌ِ); as *i* in ‘it:’ the only mark below the line.

*Pesh* (*zamma*, Arab.) (◌ُ); as *u* in ‘pull.’

*Madda* (◌̄); as *a* in ‘all.’

*Hamza* (◌ْ) is a soft breathing, used to enounce a vowel initial in a syllable; when medial, it is well represented by a hyphen; as, كوئي *ko-ī*: so in ‘pre-eminent.’

*Alif hamza* (أ).—*Hamza* takes the form of *alif* when initial in a word, and this *alif* represents only the breathing out of the vowel it conveys; as, *أب* *ab*, *أُس* *is*, *أُس* *us*, *أَيْكُت* *ek*.

*Jazm* (ع) deprives its letter of a following vowel; as, *بندۀ* *banda*, 'a slave.'

*Tashdīd* (ض) doubles its letter, dividing the syllable distinctly; as, *شدت* *shid-dat*.

*Tashdīd* doubling *ye* (ي) makes the first *ye* a vowel, and the second 'y;' as, *تیار* *tai-yār*.

*Tashdīd* doubling *wāw* (و) makes the first *wāw* a vowel, and the second a 'w;' as, *توت* *kū-wat*.

*Tanwīn* (ا) gives a nasal *n*; as, *اتفاقاً* *ittifākan*, 'by chance:' the *alif* bearing *tanwīn* is short.

*Wasla* (ا) cancels *alif*, and the final vowel of the preceding word takes the place of the lost *alif*; as, *طالب العلم* *tālib-ul-ilm*. Here the *alif* is struck out by *wasla*, and the *pesh* immediately preceding it, takes its place.

---

The following is found by experience to be a judicious plan of arranging the letters of this alphabet:—

## UPPER CASE.

|    |    |    |    |    |    |     |
|----|----|----|----|----|----|-----|
| ١٠ | ١١ | ١٢ | ١٣ | ١٤ | ١٥ | ١٦  |
| ١٧ | ١٨ | ١٩ | ٢٠ | ٢١ | ٢٢ | ٢٣  |
| ٢٤ | ٢٥ | ٢٦ | ٢٧ | ٢٨ | ٢٩ | ٣٠  |
| ٣١ | ٣٢ | ٣٣ | ٣٤ | ٣٥ | ٣٦ | ٣٧  |
| ٣٨ | ٣٩ | ٤٠ | ٤١ | ٤٢ | ٤٣ | ٤٤  |
| ٤٥ | ٤٦ | ٤٧ | ٤٨ | ٤٩ | ٥٠ | ٥١  |
| ٥٢ | ٥٣ | ٥٤ | ٥٥ | ٥٦ | ٥٧ | ٥٨  |
| ٥٩ | ٦٠ | ٦١ | ٦٢ | ٦٣ | ٦٤ | ٦٥  |
| ٦٦ | ٦٧ | ٦٨ | ٦٩ | ٧٠ | ٧١ | ٧٢  |
| ٧٣ | ٧٤ | ٧٥ | ٧٦ | ٧٧ | ٧٨ | ٧٩  |
| ٨٠ | ٨١ | ٨٢ | ٨٣ | ٨٤ | ٨٥ | ٨٦  |
| ٨٧ | ٨٨ | ٨٩ | ٩٠ | ٩١ | ٩٢ | ٩٣  |
| ٩٤ | ٩٥ | ٩٦ | ٩٧ | ٩٨ | ٩٩ | ١٠٠ |

*Remark.*—These cases are of the size and shape of the ordinary Roman cases; but we have been obliged, from the necessity of the case, to represent them of a more square form than they are

LOWER CASE,

[illegible]

in fact. The empty boxes are reserved for any extraordinary sorts which may be required by any particular work on which the compositor may be engaged.



## 9. THE DEVANAGARI ALPHABET.

The alphabet of most common occurrence in Oriental works, next to the Persi-Arabic, is the Devanāgarī. It is the character generally used by the Hindoos, and is read and written from *left to right*, as in English. This alphabet, as used for the Hindustānī, consists of eleven vowels and thirtyfive consonants. Their correspondence with the Roman and Persian characters will be clearly shown by the following tables:—

## Vowels.

| <i>Detached.</i> | <i>Initial.</i> | <i>Non-Initial.</i> |
|------------------|-----------------|---------------------|
| अ a अ            | अब ab अब        | बद bad बद           |
| इ i इ            | इस is इस        | दिन din दिन         |
| उ u उ            | उस us उस        | बुत but बुत         |
| आ ā आ            | आस ās आस        | बात bāt बात         |
| ओ o ओ            | ओक ok ओक        | सो so सो            |
| ऊ ū ऊ            | ऊद ūd ऊद        | तू tū तू            |
| औ au औ           | और aur और       | नौ nau नौ           |
| ए e ए            | एक ek एक        | बे be बे            |
| ई ī ई            | ईक īkh ईख       | सी sī सी            |
| ऐ ai ऐ           | ऐसा aisā ऐसा    | है hai है           |

*Note.*—It will be observed, on examining this table, that some of the vowels assume quite a different shape, according as they precede or follow a consonant ; and that the secondary form of *i*, viz. *ī*, precedes its consonant, though sounded after it. These vowels and diphthongs are sounded uniformly as follows : *a* unmarked is very short, as in the word ‘America,’ or like our *u* in the word ‘sun ;’ *i*, short, as in ‘fit ;’ *u*, short, as in ‘put,’ or our *oo* in ‘foot ;’ *ā*, long, as in ‘war ;’ *o*, long, as in ‘pole ;’ *ū*, long, as in ‘rule ;’ *au*, like our *ou* in ‘sound,’ or the German *au* in ‘haus,’ a house ; *e*, like our *ea* in ‘bear ;’ *ī*, long, as in the word ‘police,’ or our *ee* in ‘bee ;’ and *ai*, like our *i* in ‘fire.’ The anomalous Sanskrit vowel *ṛi* is expressed in the Persian character merely by *ri* (re with a *kasra*), and in the Roman character by *ri*, sounded as *ri* in ‘rill.’ The Arabic termination *ī* is represented in the Roman character by *a* or *ā*, according as its sound is short or long.

## Consonants.

|               |                |               |
|---------------|----------------|---------------|
| ب <i>b</i> व  | ث <i>th</i> ठ  | خ <i>kh</i> ख |
| भ <i>bh</i> भ | س <i>s</i> स   | د <i>d</i> द  |
| प <i>p</i> प  | ج <i>j</i> ज   | ध <i>dh</i> ध |
| फ <i>ph</i> फ | झ <i>jh</i> झ  | ड <i>d</i> ड  |
| त <i>t</i> त  | च <i>ch</i> च  | ढ <i>dh</i> ढ |
| थ <i>th</i> थ | छ <i>chh</i> छ | ज <i>z</i> ज  |
| ट <i>t</i> ट  | ह <i>h</i> ह   | र <i>r</i> र  |

|      |    |         |      |       |   |
|------|----|---------|------|-------|---|
| ر r  | ड़ | ط t     | त    | گ g   | ग |
| ڑ rh | ढ  | ظ z     | ज    | گھ gh | घ |
| ز z  | ज  | ع ' &c. | अ&c. | ل l   | ल |
| ڑ zh | ज  | غ gh    | ग    | م m   | म |
| س s  | स  | ف f     | फ    | ن n   | न |
| ش sh | श  | ق k     | क    | و w   | व |
| ص s  | स  | ک k     | क    | ح h   | ह |
| ض z  | ज  | کھ kh   | ख    | ي y   | य |

*Note.*—The consonants, with few exceptions, are to be pronounced as in English. It may be remarked, however, that *ph*, *th*, and *ṭh* do not form single sounds, as with us; but the former has the sound of *ph* in 'up-hill,' and the latter of *th* in 'hot-house.' The letters *t* and *d* are softer and more dental than with us; *ch* is uniformly sounded as in 'church;' *kh* and *gh* are best learned by the ear; the former is forcibly uttered, like *ch* in the Scottish word 'loch;' *gh* is less forcibly uttered, like the German *g* in 'sagen;' *kh* and *gh*, without the dash beneath, are to be sounded as they are in the compounds 'ink-horn' and 'dog-house;' *g* is uniformly sounded hard, as in 'go,' never like our *g* in 'gem;' *zh* is of rare occurrence, and is sounded like the *j* in the French word 'jour.' A final *n* preceded by a long vowel has generally a nasal sound, as in the French word 'bon.' All the consonants not mentioned above are understood to be sounded as in English.

To the above letters may be added the symbol (◌̣) *anuswāra*, which represents nasal *n*, and the *visarga*

(:), which corresponds with the final weak *z* of the Persian character. I would also draw attention to two compound characters, of which the elements are so disguised, as to have the resemblance of single letters; viz., **क्ष** *ksh*, compounded of **क** and **ष** sounded like our *x* in *fluxion*, or *et* in *fraction*; and **ज्ञ** *jn*, sounded like our *gn* in *bagnio*, or the French *gn* in *ligne*. The mark | is used in poetry to indicate the first member of a *sloka* or couplet; and at the end of a *sloka* it is generally doubled (||). In prose, the same marks serve to denote stops; but, in many books lately published in India, in the Devanāgarī character, the English stops are introduced.

Whenever a consonant in the middle of a word is not to be uttered with the short *a*, the consonant is marked underneath with the symbol (◌), called *virāma*, or ‘rest’ (equivalent to the *jazm* of the Persi-Arabic); as, **बोल्ना** *bolnā*, ‘to speak.’

The vowels **ॠ** and **ॡ**, in combination with the letter **र** (*r*), are written **रु** (*ru*), and **रू** or **रुः** (*rū*); and the vowel **ॢ** joined to **ह** (*h*), is written **ह्रि** (*hri*).

In forming compound letters, the strict rule is, that when two or more consonants come together, without the intervention of a vowel, such consonants unite into one group, so as to form, as it were, but one character. No general rule can be given for the formation of compound

letters, except that the last of the group remains entire, and the rest are more or less contracted, by omitting the perpendicular stroke, and sometimes by changing their primitive form. Hence it will easily be imagined that the letters of this alphabet, with their combinations, are very numerous, and must therefore occupy a great many boxes and several cases. In some founts there are several hundred separate characters; but it will be sufficient for our present purpose to subjoin a few of them, by way of illustration. For instance:—

|      |     |     |     |     |      |     |     |     |     |     |
|------|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|
| क्क  | क्त | क्य | ग्न | ग्व | च्छ  | ज्ज | त्त | त्थ | न्न | त्म |
| kk   | kt  | ky  | gn  | gv  | chch | jj  | tt  | tth | tn  | tm  |
| त्य  | त्व | द्द | द्ध | द्व | द्व  | द्व | न्त | न्थ | न्द | न्ध |
| ty   | tw  | dd  | ddh | dm  | dy   | dw  | nt  | nth | nd  | ndh |
| न्म  | न्य | न्ह | प्त | प्न | प्य  | प्स | ब्द | भ्य | ल्ल | श्र |
| nm   | ny  | nh  | pt  | pn  | py   | ps  | bd  | bhy | ll  | sht |
| ष्ठ  | ष्ण | स्त | स्थ | स्न | स्म  | स्य | स्स | ह्य | ह्य | ह्य |
| shth | shn | st  | sth | sn  | sm   | sy  | ss  | hm  | hy  | hy  |

The letter र, being of frequent occurrence in compounds, is written over the group, in the form of a crescent (८), when it is to be sounded first, as in the word तर्क *tarka*, ‘reasoning;’ and when the र follows another consonant, or rather, when it forms, with another consonant, a compound articulation, it is represented by an oblique stroke underneath; as in सूत्र *sūtra*, ‘rule.’

In some books recently printed at Calcutta in the Devanāgarī character, but few compound letters are used.



Compounds of three letters are very rare, and when they do occur, it will be found that they generally consist of a semivowel combined with a compound of two letters; as, *ktw*, *ntr*, *pty*, *sty*, &c.

As the Persi-Arabic alphabet has fourteen letters which have no exact counterpart in the Devanāgarī, the plan adopted in this case is, to represent the letters in question with such Nāgarī letters as approximate them in sound, which, in some printed books, are distinguished with a dot underneath; thus:

|   |   |   |   |   |     |   |   |   |   |   |
|---|---|---|---|---|-----|---|---|---|---|---|
| ط | ض | ص | ژ | ز | ذ   | خ | ح | ث | ق | ف |
| त | ज | स | ज | ज | ज   | ख | ह | स | क | फ |
|   |   |   |   |   |     |   |   |   |   |   |
|   |   |   | ع | ع | ظ   |   |   |   |   |   |
|   |   |   | ग | अ | &c. | ज |   |   |   |   |

In a few printed books an attempt has been made to invent distinct letters for the various forms of the Persian and Arabic *z*, which, it will be observed, are all represented by one character; but the plan has not been generally followed; because, firstly, the Hindoos, who alone use the Devanāgarī character, are sparing in the use of Persian or Arabic words, to one or other of which the various forms of the letter *z* belong; and, secondly, such words as they have in the course of time adopted, have become naturalized, so as to suit the elements of the Nāgarī. In a new edition of the 'Adventures of Hātīm Tā,ī,' almost all dots and double letters are discarded as a useless encumbrance.\*

\* For the use of the Arabic and Devanāgarī types, the author is indebted to the kindness of Messrs. Cox & Wyman, of Great Queen-street.

## 10. THE GERMAN ALPHABET.

As this alphabet differs considerably from the English, and some of its letters are very similar to others, I think it advisable to give them at length, accompanied by a few remarks explanatory of the difference in the formation of such letters as are liable to be mistaken for others.

| FORM.     | POWER.            | NAME.                            |
|-----------|-------------------|----------------------------------|
| A a       | A a               | Au                               |
| B b       | B b               | Bey*                             |
| C c       | C c               | Tsey                             |
| D d       | D d               | Dey                              |
| E e       | E e               | Ey                               |
| F f ff    | F f ff            | Ef, ef-ef                        |
| G g       | G g               | Gey or Gay                       |
| H h b     | H h ch            | Hau, Tsey-hau                    |
| I i       | I i               | E                                |
| J j       | J j               | Yot                              |
| K k       | K k ck            | Kau, Tsey-kau                    |
| L l       | L l               | El                               |
| M m       | M m               | Em                               |
| N n       | N n               | En                               |
| O o       | O o               | O                                |
| P p       | P p               | Pey                              |
| Q q       | Q q               | Koo                              |
| R r       | R r               | Err                              |
| S s ss ff | S s s ss<br>sz st | Ess, Ess-ess<br>Ess-tset Ess-tey |
| T t       | T t               | Tey                              |
| U u       | U u               | Oo                               |
| V v       | V v               | Fou                              |
| W w       | W w               | Vey                              |
| X x       | X x               | Iks                              |
| Y y       | Y y               | Ypsilon                          |
| Z z       | Z z tz            | Tset, Tey-tset                   |
| ä ö ü     | ae oe ue          |                                  |

\* ey, in this and the following instances, is sounded like a in hay.

In the printed alphabet, as before remarked, some letters are apt to be mistaken, and to be confounded one with another. To facilitate the discrimination, we will place them here together, and point out the difference.

ℬ (B) and ʒ (V).

The latter is open in the middle, the former joined across.

Ɔ (C) and Ǝ (E).

Ǝ (E) has a little horizontal stroke in the middle, projecting to the right, which Ɔ (C) has not.

ⓐ (G) and Ⓢ (S).

These letters, being both of rather a round form, are sometimes taken one for another, particularly the ⓐ for the Ⓢ. But Ⓢ (S) has an opening above, ⓐ (G) is closed, and has besides a perpendicular stroke within.

Ⓚ (K), Ⓝ (N), Ⓡ (R).

Ⓚ (K) is rounded at the top, Ⓝ (N) is open in the middle, Ⓡ (R) is united about the middle.

℡ (M) and ʋ (W).

℡ (M) is open at the bottom, ʋ (W) is closed.

ḅ (b) and ḥ (h).

ḅ (b) is perfectly closed below, ḥ (h) is somewhat open, and ends at the bottom, on one side, with a hair-stroke.

ƒ (f) and ƒ (s).

ƒ (f) has an horizontal line *through* it, ƒ (s) on the left side only.

m (m) and w (w).

m (m) is entirely open at the bottom, w (w) is partly closed.

r (r) and x (x).

x (x) has a little hair-stroke below, on the left.

v (v) and y (y).


v (v) is closed, y (y) is somewhat open below, and ends with a hair-stroke.


## 11. THE IRISH, WELSH, AND GAELIC.


These three languages also possess an alphabet different from the Roman character in common use in Europe; but as works in any of them are limited in number, and come in the way of very few printers, it will not be necessary to give their alphabets at length. I will just remark, that the alphabet common to them all is the Celtic, which was probably derived from the Phenician traders, who used, in remote times, to visit the British islands for the purposes of traffic; for its resemblance to the Greek and Roman shows pretty clearly that they all had one origin, which is generally agreed to have had its seat on the coasts of the Levant.


## 12. MUSICAL CHARACTERS.


As it sometimes falls to the lot of the compositor to be engaged on musical works, a knowledge of the symbols used in the science will be found of some advantage to him, although he may have no practical acquaintance with the art. We will therefore append an explanation and examples of such as are of constant occurrence.


 This symbol is called the *treble* or G clef, because the line passing through the middle of the curve is called G, and the other letters are calculated therefrom.


 The *tenor* or C clef—The line passing through the body is called C: it is generally placed either upon the middle line or the fourth from the bottom: when placed on the middle line, it is known as the *alto* clef; on the fourth, as the *tenor*.


 The *bass* or F clef.—The line passing between the points is called F: it is commonly set upon the fourth line, but sometimes it occurs upon the middle one, when it is known as the *barytone* clef.

 The common-time symbol; each bar containing four crotchets, or their equivalent.


 Moderate quick time, or the second mood, is reckoned either by four quavers, or two crotchets, in a bar. There are also other symbols showing the time of a piece of music; viz.— $\frac{3}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $1\frac{2}{8}$ , &c.


 This note is called a *semibreve*: it is the longest note in modern music, and is equal, in point of time, to 2 minims, 4 crotchets, 8 quavers, &c.


 A *minim*, as just remarked, is equal to half a semibreve; and it is also equal to two crotchets.



 A *crotchet* is, in point of time, equal to two quavers; and, in the generality of music, is the standard beat.






 The *quaver* is equivalent, in point of time, to two semiquavers, or, as before intimated, is equal to half a crotchet.




 A *semiquaver*, as its name implies, is half a quaver; but it denotes a period of time equal to two demisemiquavers.

 The *demisemiquaver* is the shortest note in modern music: it is, as just stated, equal to half a semiquaver, and is the thirty-second part of a semibreve.

 Each kind of note has its corresponding *rest*, a mark which signifies that silence is to be kept so long as the note which it represents would require to be sung or played. The different kinds of these symbols are shown in the margin, beginning with  the *semibreve* rest, and ending with the *demisemiquaver*.


 denotes a direction.  signifies *repeat*.

 A curve drawn above or below any number of notes, is called a *slur*.

Notes, again, are either natural, signified by the mark ; flat, ; or sharp, 

If a *sharp* is placed at the beginning of a line, it denotes that all the notes on that line are to be taken a semitone higher than in the natural series; and this affects all the octaves above or below, though not marked; but when this sign is prefixed to any particular note, it signifies that that note only is to be taken a semitone higher than it would otherwise be.

A *flat* is the contrary of the sharp; that is, it signifies that the notes it precedes are to be taken a semitone lower.

When a note, already sharpened by the key signature, is to be raised a semitone more, it is shown by this character  (a *double sharp*).

A single bar is a perpendicular line drawn across the

staff, to divide the time into the given quantities indicated at the beginning of the piece. A double bar consists of two such lines, somewhat thicker : it is used to divide a tune or piece of music into different parts, and is always placed at the end.

When the double bar is dotted, it signifies *repeat*.

On the other side, the reader will find a plan of a pair of Music Cases, as now in use at the office of Messrs. Adams & Gee, of Middle Street, West Smithfield, the printers of this book. The arrangement differs in several respects from that generally given by the type-founders ; but as experience is the test of efficiency in this as in all other things, I have preferred to give that which is demonstrated by actual use to be the most convenient, rather than be guided by the authority of those whose knowledge must necessarily be more theoretic than practical ; and I have no doubt that it will be found of great service to the uninitiated, whenever it shall fall to their lot to execute work of this character.

---

# PLAN OF A MUSIC UPPER CASE.

|   |   |   |   |   |  |        |  |  |
|---|---|---|---|---|--|--------|--|--|
|   |   |   | 1 | 1 |  |        |  |  |
|   |   | 1 | . | 1 |  | Braces |  |  |
| 0 | 0 | 0 | . | 0 |  | Braces |  |  |
| 0 | 0 | 0 | 0 | 0 |  |        |  |  |
| 0 | 0 | 1 | 1 |   |  |        |  |  |
| 0 | 0 | 0 | 0 |   |  |        |  |  |
|   |   |   |   |   |  |        |  |  |
|   |   |   |   |   |  |        |  |  |

|   |   |        |        |      |   |   |
|---|---|--------|--------|------|---|---|
| ( | ( | 4-em ( | 6-em ( | —    | 1 | 1 |
| ( | ( | 4-em ( | 6-em ( |      | 1 | 1 |
| ( | ( | 4-em ( | 6-em ( | (    | 1 | 0 |
| ( | ( | 4-em ( | 6-em ( | (    | 1 | 0 |
| ( | ( | 4-em ( | 6-em ( | 4-em | 1 | 1 |
| ( | ( | 4-em ( | 6-em ( |      | + | 1 |
| 1 | 1 | (      | (      | 1    | 1 | 1 |

|   |   |   |   |                    |   |   |
|---|---|---|---|--------------------|---|---|
| 0 | 0 | 8 | 1 | 1                  | * | 1 |
| 0 | 0 | 7 | 1 | 6-em double bodied | 1 | 1 |
| 0 | * | 6 | 1 | 1                  | 1 | 1 |
| 0 | 1 | 5 | 1 | 1                  | 1 | 1 |
| 0 | 1 | 4 | 1 | 1                  | 1 | 1 |
| 0 | 1 | 3 | 1 | 1                  | 1 | 1 |
| 0 | 1 | 2 | 0 | 1                  | 1 | 1 |
| 1 | 1 | 1 | 9 | 1                  | 1 | 1 |

NOTE.—The empty boxes in the right-hand corner contain marked spaces for justification of the smaller notes,

### PLAN OF A MUSIC LOWER CASE.

[illegible]

## CHAPTER VI.

## JOBGING OR DISPLAYED WORK.

ALTHOUGH many of the observations contained in the previous chapters of this Part, apply equally to the duties of the compositor, whether considered as a news, book, or job-hand ; nevertheless, in the last-mentioned branch of the business there are so many peculiarities, and the requirements demanded are so different from those of an ordinary compositor, that I have deemed it advisable to devote a short chapter to the illustration of this part of our subject.

To constitute a good job-hand, quickness of composition and literary ability are not so much the essential requisites as taste, knowledge of effect, and mechanical skill and ingenuity ; and although it is impossible to impart these qualifications by any verbal means, when they are not, in some measure, given by nature, still, hints may be thrown out on various subjects, which the attentive junior workman may turn to a profitable account in practice.

It may be preliminarily remarked, moreover, that if the old adage, "a place for everything, and everything in its place," is applicable anywhere, it is nowhere more so than in a jobbing printing-office, where the great variety of type in use, and frequently the small quantity of some of it, render it utterly impossible to find any letter that may be required, at the moment, unless order and



system be rigidly adhered to. Neither should sorts or material be suffered to be locked up in chase, or to accumulate on boards or galleys, or out-of-the-way corners of the office, on any pretence; but every job should be cleared away at the first practicable moment: otherwise, confusion and disorder will prevail throughout; nothing will be found when wanted, time will be unprofitably consumed, and money expended in purchasing materials which would not at all be required, were they but duly assigned to their *proper place*, on every occasion, as soon as they could be liberated.

The work executed in jobbing printing-offices principally consists of *Broadsides*, *Particulars of Estates*, *Catalogues*, *Circulars*, *Hand-bills*, *Cards*, and *Rule-work* of all sorts; a few words on each of which may here be not inopportunately adduced.

*Broadsides*.—Under this head are comprised posting-bills of all kinds; such as sales by auction, notices of public events, or whatever is intended prominently to strike the eye of the passer-by, on the dead-walls and hoardings of our public streets, or other places of general resort. In their composition, the main thing which will require the compositor's attention will be the prominent and judicious setting-forth of that which constitutes the groundwork of the announcement: other subsidiary matters must be placed in proper subordination thereto, according to their importance, but each helping to set off the other, by variety of type, different length of lines, and other means, which practice will suggest to every compositor of ordinary skill and judgement, but which it would be impossible to define beforehand, as each job will depend entirely upon its own circumstances and the necessities of the case. I will merely remark, in addition, that, as I think, too little margin is generally left in posters executed in London and other large towns, which appear as one black mass of letters, without any relief from the paper of the margin.

*Particulars of Estates.*—These are generally printed on one or more folio sheets ; the first page being occupied by the general summary of the estate to be sold, after the manner of a poster, the name of the auctioneer, the day and place of sale, and the offices where catalogues are to be had. The *Conditions of Sale* mostly occupy the second page, the size of the type being regulated by the quantity of matter to be got into it ; and the *Particulars* commence on the third page ; either ending there, or being carried forward, according to the number of lots and the length of the description. The last page contains the indorse, the width of which is regulated by the size of the paper when folded into *long octavo*, and occupies one of the quarter sections of this outer page, generally *the second* ;\* being sometimes preceded by the Agreement to Purchase, or a Memorandum of Deposit, &c. Circumstances may sometimes render it necessary to place the indorse on the third or even the fourth section, and the compositor must act accordingly.

*Auctioneers' Catalogues* are generally regarded as coming under the head of job-work, being, for the most part, printed in the form of a pamphlet, in type seldom less than small pica or long primer ; and being always wanted in haste, and requiring a good deal of material, and frequently running much on peculiar sorts, no time should be lost in clearing them away when done with, in order that you may be prepared for another similar job at a minute's notice.

*Circulars* are mostly printed in quarto or octavo, on post paper, with or without a fly-leaf, according to the wish of the party for whom they are executed. The principal lines in the head should be in some neat plain or ornamental letter, according to the nature of the subject,

\* *Quarto* prospectuses, with an indorse, are only divided into *three* portions ; the indorse in them is consequently on the central division ; as it also is when a folio is folded up as a quarto.

duly proportioned, in accordance with the importance of the several lines ; and the body in a neat Roman letter, leaded if practicable, and not too closely spaced ; so that it may be read with facility, and may seem to invite perusal. The paragraphs should also be well indented (two or three ems, according to the size of the paper), for the purpose of distinctly marking the beginning of a new feature in the circular, or any other purpose.

Sometimes Circulars consist of four pages, two of which are occupied in setting forth the nature of the subject which is thereby brought under notice, and the third contains some form for the recipient to fill up and return to the party sending it. In this case, there is generally an address printed on the last page, in the place where an ordinary address would be written, as under—

|                                       |
|---------------------------------------|
| S. Jones,<br>Fleet-street,<br>London. |
|                                       |

But if the leaf to be returned is to be folded as a letter, the address must be printed in the center of the page.

*Handbills* are of so many and varied descriptions, that it would be impossible to give any directions which would answer for all purposes : taste and judgement, according to each particular requirement, must be brought into requisition, as the best guide.

The above observation applies equally to *Cards* ; but the reader may refer to what was said under the head of *Broadsides* ; for the remarks there given are equally applicable in this place ; and in addition, neatness and a

nice proportion of the various types used, are essential requisites.

We may add, however, with some advantage to the young compositor, the various sizes of cards, with their names, as generally known to the trade:—

|                     |     |                |                    |
|---------------------|-----|----------------|--------------------|
| Quadruple Large...  | ... | 9              | by 6 inches.       |
| Quadruple Small...  | ... | 7              | „ 5 „              |
| Double Large        | ... | 6              | „ $4\frac{1}{2}$ „ |
| Double Small        | ... | 5              | „ $3\frac{1}{2}$ „ |
| Large               | ... | $4\frac{1}{2}$ | „ 3 „              |
| Small               | ... | $3\frac{1}{2}$ | „ $2\frac{1}{2}$ „ |
| Reduced Small       | ... | $3\frac{1}{2}$ | „ $2\frac{1}{4}$ „ |
| Half Large          | ... | 3              | „ $2\frac{1}{4}$ „ |
| Town, or Outsize... | ... | 3              | „ 2 „              |
| Extra Thirds        | ... | 3              | „ $1\frac{3}{4}$ „ |
| Thirds              | ... | 3              | „ $1\frac{1}{2}$ „ |
| Half Small          | ... | $2\frac{1}{2}$ | „ $1\frac{3}{4}$ „ |

*Furniture* is also a subject which will demand the attention of every one having the superintendence of a jobbing office. This should be cut to pica ems of various lengths, and kept so assorted, in order that any length that may be required may be had at once, without hunting among a huge drawerful of various lengths, like seeking a needle in a bottle of hay. When this plan is adopted, if there is not sufficient of one length, on any particular job, pieces of various lengths can be joined together, and will make up the exact size. These remarks will apply to *reglets* also, with equal force; and even as regards *scale-board*, they will not be found much out of place, or altogether unworthy of attention, where economy of time is an object.

We before pointed out the necessity of having a place for everything, and the importance of requiring everything to be returned to its place as soon as done with.

To facilitate that object, it is imperative that the cases should be labelled, and also denoted by a number corresponding with the one assigned to them in the rack. When this is done, even a stranger can replace any case he may have had occasion to use, in a moment, where it will, with equal ease, be found by the next person who may require it.

Before closing this chapter, it will perhaps be not inopportune to add, for the sake of ready reference, the dimensions of the various-sized papers, both writing and printing, as given by the wholesale stationers.

*Writing and Drawing Paper.*

|                 | Inches.                             |                  | Inches.               |
|-----------------|-------------------------------------|------------------|-----------------------|
| Emperor .....   | 66 by 47                            | Royal .....      | 24 by 19              |
| Antiquarian ... | 53 „ 31                             | Medium .....     | 22 „ 17 $\frac{1}{2}$ |
| Double Elephant | 40 „ 26 $\frac{3}{4}$               | Demy ...         | 20 „ 15 $\frac{1}{2}$ |
| Atlas.....      | 34 „ 26                             | Large Post ..... | 21 „ 16               |
| Columbier ..... | 34 $\frac{1}{2}$ „ 23 $\frac{1}{2}$ | Post .....       | 19 „ 15               |
| Elephant .....  | 28 „ 23                             | Foolscap .....   | 17 „ 13 $\frac{1}{2}$ |
| Imperial .....  | 30 „ 22                             | Pott .....       | 15 „ 12 $\frac{1}{2}$ |
| Super Royal ... | 27 „ 19                             | Copy.....        | 20 „ 16               |

*Printing Paper.*

|                 | Inches.                             |                | Inches.                |
|-----------------|-------------------------------------|----------------|------------------------|
| Double Demy ... | 35 by 22                            | Sheet-and-half |                        |
| Double Crown... | 30 „ 20                             | Demy .....     | 27 by 22 $\frac{1}{2}$ |
| Imperial .....  | 30 „ 22                             | Sheet-and-half |                        |
| Double Foolscap | 27 „ 17                             | Post .....     | 24 „ 18 $\frac{1}{2}$  |
| Super Royal ... | 28 „ 20                             | Medium .....   | 23 „ 18                |
| Royal .....     | 24 $\frac{1}{2}$ „ 19 $\frac{1}{2}$ | Demy .....     | 22 „ 17 $\frac{1}{2}$  |

*Note.*—It will be remarked, that writing-papers are generally smaller than printing-papers of the same denomination.



## CHAPTER VII.

## LAW WORK AND LAW BOOKS.

IF the young printer has carefully considered what has been said in the preceding pages of this book, he will be at no great loss to execute, with credit to himself and to the satisfaction of those who may employ him, any work of the nature of that now under consideration. Nevertheless, as there are some things which require to be noted for their peculiarity, and the books and authorities cited are generally contracted in a uniform manner in all law works, we may not unprofitably bestow a few pages in explaining those peculiarities, and in giving, in alphabetical detail, a list of the most common law authorities, as generally contracted in practice, and as I find them in the preliminary portion of Butterworth's Law Catalogue.

We may remark in the first place, then, that the names of the parties to a suit are generally in *Italic* (except in newspapers), and the authorities where the case is reported, in *Roman*, contracted in the manner given in the appended list. If the name of the case is adduced *in* the argument, the authority follows in parentheses; but if the case is added parenthetically, of course the whole is inclosed within the appropriate symbols. Examples of both will clearly explain the plan to be adopted in each case by the compositor.

In *Thomas v. Waller* (4 Corb. & D. 61) and *Jones v. Peterson* (Adol. & El. 703), the matter is fully and satisfactorily reported.

An action of this nature must be brought within the time specified (*Reg. v. Kesterton*, 13 Co. Litt. 76), otherwise it will fail.

Where, the reader will observe, the short *and* (&) is always employed, and there is no *comma* after the full stop, between the authority and the page.

The short *and* is also uniformly employed in reciting the years of the reign of any monarch in which an act of parliament was passed,—thus: 15 & 16 Geo. 3, c. 21, with *Arabic* numerals after the name, and not *Roman* capital letters, which would be too cumbersome, and not half so clear.

In all instances of this sort, the *figures* should *never* be separated, at the end of a line, from that to which they belong; nor should the constituent parts of what forms but *one portion* of the reference. Thus, in the instance given above, 15 should not end a line, and the next begin with &; neither should *Geo.* be separated from the accompanying 3; nor *c.* from 21. Nor, in like manner, the letters denoting any office, such as Colburn, C. J.; where the C. and J. should always be in the same line. And so in all other cases. To do otherwise would be extremely unsightly.

When a number of authorities are given, with the reports where found, each case is separated from the following one by a semicolon, in the following manner, if they depend or read on with what has been previously said. Thus: "The authorities on which I rely (12 & 13 Car. 2, c. 14, s. 6; *Bell v. Bradfoot*, 6 T. R. 721; *Cooke v. Jonas*, 2 B. & A. 423) are conclusive on this point." But if they do not so depend, or do not form an interposed parenthetical sentence, a full-stop may well be employed.

To say more here would be but a reiteration of something that has been previously adduced in some portion or other of this book; I prefer, therefore, that the tyro should exercise his memory, rather than that I should consume time and space in going over a twice-told tale.

We will therefore proceed at once to give the list of contracted law authorities, with their explanation, to which I alluded above.

# ABBREVIATIONS USED IN REFERENCES TO LAW BOOKS, &c.

|                           |                                             |
|---------------------------|---------------------------------------------|
| Ab. Sh.                   | Abbot's Shipping                            |
| Abr. Ca. Eq.              | Abridgement of Cases in Equity              |
| A. An. Anon.              | Anonymous                                   |
| A. B.                     | Anonymous, at the end of Bendloe, Rep. 1661 |
| Act.                      | Acton's Reports                             |
| Act. Reg.                 | Acta Regia                                  |
| Ad. & E.                  | Adolphus and Ellis                          |
| Add.                      | Addams's Ecclesiastical Reports             |
| Ad. E.                    | Adams on Ejectment                          |
| Al.                       | Aleyn's Reports                             |
| Amb.                      | Ambler's Reports                            |
| Annaly.                   | Reports time Hardwicke                      |
| And.                      | Anderson's Reports                          |
| Andr.                     | Andrew's Reports                            |
| Anst.                     | Anstruther's Reports                        |
| Arch. P. by Ch.           | Archbold's Practice, by Chitty              |
| Arch. B. L.               | Archbold's Bankrupt Law                     |
| Arch. Cr. L.              | Archbold's Criminal Law                     |
| Arch. J. P.               | Archbold's Justice of the Peace             |
| Arch. Sum.                | Archbold's Summary of the Laws of England   |
| Ass.                      | Assise (Book of)                            |
| Ast. Ent.                 | Aston's Entries                             |
| Atk.                      | Atkyn's Reports                             |
| Ayl.                      | Ayliffe                                     |
| Bac. Abr.                 | Bacon's Abridgement                         |
| B. & A. or Barn. & Ald.   | Barnewall and Alderson's Reports            |
| B. & Ad. or Barn. & Adol. | Barnewall and Adolphus                      |
| B. & C. or Barn. & Cress. | Barnewall and Cresswell                     |
| Ball & B.                 | Ball and Beatty                             |
| Banc. Sup.                | Upper Bench                                 |

|                        |                                       |
|------------------------|---------------------------------------|
| Bar. & Arn.            | Barron and Arnold                     |
| Bar. & Aust.           | Barron and Austin                     |
| Barn. K. B.            | Barnardiston's Reports, K. B.         |
| Barn. C.               | Barnardiston's Reports, Chancery      |
| Barnes                 | Barnes's Notes, C. P.                 |
| Batt.                  | Batty                                 |
| Bayl. B.               | Bayley on Bills                       |
| Beav.                  | Beavan                                |
| Benl. or Bendl.        | Benloe or Bendloe's Reports           |
| Bing.                  | Bingham                               |
| Bing. N. C.            | Bingham's New Cases                   |
| B. Tr.                 | Bishop's Trial                        |
| Bl.                    | Blount                                |
| W. Black.              | Sir Wm. Blackstone's Reports          |
| H. Black.              | Henry Blackstone's Reports            |
| Bla. Com.              | Blackstone's Commentaries             |
| Bli.                   | Bligh                                 |
| Bli. N. S.             | Bligh's Reports, New Series           |
| B. N. C.               | Brooke's New Cases                    |
| B. N. P.               | Buller's Nisi Prius                   |
| Bo. R. Act.            | Booth's Real Actions                  |
| B. & P. or Bos. & Pul. | Bosanquet and Puller's Reports        |
| Bos. & P. N. R.        | Bosanquet and Puller's New Reports    |
| Bott                   | Bott's Poor Laws                      |
| Bra.                   | Brady or Bracton                      |
| Bridg.                 | Bridgman's Rep. or Conv.              |
| Bridg. O.              | Orlando Bridgman                      |
| Br. Bro.               | Brooke, Browne, Brownlow              |
| Bro. Ab.               | Brooke's Abridgement                  |
| Br. Brev. Jud. & Ent.  | Brownlow Brevia Judicialia, &c.       |
| Bro. Brow. Ent.        | Brown's Entries                       |
| Bro. V. M.             | Brown's Vade-Mecum                    |
| Brown, P. C.           | Brown's Parliament Cases              |
| Brown, C. C.           | Brown's Chancery Reports              |
| Brownl. Redv. or Ent.  | Brownlow's Redivivus                  |
| Brownl.                | Brownlow and Gouldesborough's Reports |
| B. or C. B.            | Common Bench                          |
| B. R.                  | King's Bench                          |

|                          |                                      |
|--------------------------|--------------------------------------|
| Buck                     | Buck's Reports in Bankruptcy         |
| Bulst.                   | Bulstrode's Reports                  |
| Bunb.                    | Bunbury's Reports                    |
| B. Just.                 | Burn's Justice                       |
| B. Eccl. Law             | Burn's Ecclesiastical Law            |
| Burr.                    | Burrow's Reports                     |
| Burr. S. C.              | Burrow's Settlement Cases            |
| B. & B. or Brod. & Bing. | Broderip and Bingham                 |
| C.                       | Codex (Juris Civilis)                |
| C. C.                    | Cases in Chancery                    |
| Cald.                    | Caldecott's Reports                  |
| Ca. temp. H.             | Cases time Hardwicke                 |
| Ca.                      | Case, or Placita                     |
| Ca. t. K.                | Cases time King                      |
| Cal.                     | Callis, Calthorpe                    |
| Camp. N. P.              | Campbell's Reports Nisi Prius        |
| C. & K. or Car. & Kir.   | Carrington and Kirwan                |
| Car. & M.                | Carrington and Marshman              |
| C. M. & R.               | Crompton, Meeson, and Roscoe         |
| C. & P. or Car. & P.     | Carrington and Payne                 |
| Cart.                    | Carter's Reports                     |
| Cary                     | Cary's Reports                       |
| Carth.                   | Carthew's Reports                    |
| Cas. t. Talb.            | Cases time Talbot                    |
| Cas. Pra. C. P.          | Cases of Practice Common Pleas       |
| Cas. B. R.               | Cases <i>temp.</i> Will. 3 (12 Mod.) |
| Cas. L. Eq.              | Cases in Law and Equity (10 Mod.)    |
| C. B. or C. P.           | Common Pleas                         |
| Ca. P. or Parl.          | Cases in Parliament                  |
| Cawl.                    | Cawley                               |
| Ch. Cas.                 | Cases in Chancery                    |
| Ch. Pre.                 | Precedents in Chancery               |
| Ch. R.                   | Reports in Chancery                  |
| Chris. B. L.             | Christian's Bankrupt Law             |
| Ch. Burn's J.            | Chitty's Burn's Justice              |
| Ch. Pl.                  | Chitty on Pleading                   |
| Ch. Crim. L.             | Chitty's Criminal Law                |
| Ch. Bills                | Chitty on Bills                      |
| Chit. Rep.               | Chitty's Reports                     |



|                                 |                                        |
|---------------------------------|----------------------------------------|
| Chit. G. P.                     | Chitty's General Practice              |
| Chit. Jun. B.                   | Chitty, jun., on Bills                 |
| Cl. & Fin.                      | Clark and Finnely                      |
| Cl. Ass.                        | Clerk's Assistant                      |
| Clay.                           | Clayton's Reports                      |
| Clift                           | Clift's Entries                        |
| Cod. or Cod. Jur.               | Codex by Gibson                        |
| Co. Cop.                        | Coke's Copyholder                      |
| Co. Ent.                        | Coke's Entries                         |
| Co. Lit.                        | Coke on Littleton (1 Inst.)            |
| Co. M. C.                       | Coke's Magna Charta (2 Inst.)          |
| Co. P. C.                       | Coke's Pleas of the Crown (3 Inst.)    |
| Co. on Courts                   | Coke's 4 Inst.                         |
| Comb.                           | Comberbach's Reports                   |
| C. P.                           | Common Pleas                           |
| Com.                            | Comyn's Reports                        |
| Com. Dig.                       | Comyn's Digest                         |
| Cooper                          | Cooper's Reports                       |
| Co.                             | Coke's Reports                         |
| Cooke B. L.                     | Cooke's Bankrupt Laws                  |
| Coop. t. Brough.                | Cooper's Cases <i>temp.</i> Brougham   |
| Coop.                           | Cooper (G.)                            |
| Corb. & D.                      | Corbett and Daniell                    |
| Cot.                            | Cotton                                 |
| Cow.                            | Cowper's Reports                       |
| Cox                             | Cox's Reports                          |
| Cr. & Ph.                       | Craig and Phillips                     |
| Cro. (1, 2, 3)                  | Croke (Elizabeth, James, Charles)      |
| Cro. <i>sometimes refers to</i> | Keilway's Reports, <i>published by</i> |
| <i>Serj. Croke.</i>             |                                        |
| Crompt.                         | Crompton on Courts                     |
| Crompt. & J.                    | Crompton and Jervis                    |
| Crompt. & M.                    | Crompton and Meeson                    |
| Crompt. M. & R.                 | Crompton, Meeson, and Roscoe           |
| Cunn.                           | Cunningham's Reports                   |
| Curt.                           | Curteis                                |
| D.                              | Dictum, Digest (Juris Civilis)         |
| Dal.                            | Dalison's Report                       |

|                        |                                         |
|------------------------|-----------------------------------------|
| Dalr. F. L.            | Dalrymple's Feudal Law                  |
| Dalt.                  | Dalton's Justice or Sheriff             |
| D'An.                  | D'Anvers' Abridgement                   |
| Dan.                   | Daniel's Reports                        |
| Dan. & Ll.             | Danson and Lloyd                        |
| Dav.                   | Davy's Reports                          |
| Deac.                  | Deacon's Bankruptcy Cases               |
| Dick.                  | Dickins's Reports                       |
| Dick. Just.            | Dickinson's Justice                     |
| Dig.                   | Digest of Writs                         |
| D. & S.                | Doctor and Student                      |
| Dod.                   | Dodson's Reports in Admiralty           |
| Dom. Proc.             | Domini Proctor; Cases House of Lords    |
| D. & C. or Deac. & Ch. | Deacon and Chitty                       |
| D. & L. or Dow. & L.   | Dowling and Lowndes                     |
| D. & R. or Dow. & Ry.  | Dowling and Ryland's K. B. Reports      |
| Doug.                  | Douglas's Reports                       |
| Dow                    | Dow's Reports in Parliament             |
| Dow. & R. M. C.        | Dowling and Ryland's Magistrates' Cases |
| Dow. & Ry. N. P.       | Dowling and Ryland's Nisi Prius         |
| Dow & C.               | Dow and Clark                           |
| Dowl. P. C.            | Dowling's Practice Cases                |
| Dugd. Orig.            | Dugdale's Origines                      |
| Dug. S.                | Dugdale's Summons                       |
| Duke                   | Duke's Charitable Uses                  |
| Durnf.                 | Durnford & East, or Term Reports        |
| Dub.                   | Dubitatur                               |
| Dy.                    | Dyer's Reports                          |
| E.                     | Easter Term                             |
| Eag. & Yo.             | Eagle and Younge's Tithe Cases          |
| East                   | East's Reports                          |
| East P. C.             | East's Pleas of the Crown               |
| Eden                   | Eden's Rep. of Northington's Case       |
| Edw. A. R.             | Edward's Admiralty Reports              |
| Eq. Ca.                | Equity Cases Abridged                   |
| E. of Cov.             | Earl of Coventry's Case                 |
| Esp.                   | Espinasse's Rep. or Digest N. P.        |
| Exch. Rep.             | Welsby, Hurlstone, and Gordon           |

|              |                               |
|--------------|-------------------------------|
| Far.         | Farresley (7 Mod. Rep.)       |
| Fearne       | Fearne on Remainders          |
| Ff.*         | Pandectæ (Juris Civilis)      |
| Fin.         | Finch's Reports               |
| F. or Fitz.† | Fitzherbert                   |
| F. N. B.     | Fitz Nat. Brevium             |
| Fitz-G.      | Fitz-Gibbon's Reports         |
| Fl.          | Fleta                         |
| Fol.         | Foley's Poor Laws             |
| Fonbl.       | Fonblanque on Equity          |
| For.         | Forrest's Reports             |
| For. Pla.    | Brown's Formulæ               |
| Forrester    | Cases time of Talbot          |
| Forts.       | Fortesque's Reports           |
| Fost.        | Foster's Reports              |
| Fra. M.      | Francis's Maxims              |
| Freem.       | Freeman's Reports             |
| Gal. & Dav.  | Gale and Davison              |
| Gilb. C. P.  | Gilbert's Common Pleas        |
| —— Dist.     | —— Distresses                 |
| —— Ex.       | —— Executions                 |
| —— Ev.       | —— Evidence                   |
| —— Exch.     | —— Exchequer                  |
| —— K. B.     | —— King's Bench               |
| —— Rem.      | —— Remainders                 |
| —— Us.       | —— Uses                       |
| Gilb.        | —— Cases in Law and in Equity |
| Glanv.       | Glanville de Legibus          |
| G. & J.      | Glyn and Jameson              |
| Godb.        | Godbolt's Reports             |

---

\* This reference, which frequently occurs in Blackstone and other writers, applied to the Pandects or Digests of the civil law, is a corruption of the Greek letter  $\pi$ .—*Vide* Calvini Lexicon Jurid. voc. Digestorum.

† Fitzherbert's Abridgement is commonly referred to by the older law writers by the title and number of the placita only; e.g. coron. 30.

|                      |                                          |
|----------------------|------------------------------------------|
| Godol.               | Godolphin                                |
| Golds.               | Goldesborough's Reports                  |
| Gro. de J. B.        | Grotius de Jure Belli                    |
| Hag. Ec.             | Haggard's Ecclesiastical Law             |
| Hag. Con.            | ———— Consistory Reports                  |
| Hag. Adm.            | ———— Admiralty Reports                   |
| Hans.                | Hansard's Entries                        |
| Hale C. L.           | Hale's Common Law                        |
| H. H. P. C.          | Hale's Hist. Plac. Cor.                  |
| H. P. C.             | Hale's Pleas of the Crown                |
| Ha. & Tw.            | Hall and Twells                          |
| Hanm.                | Hanmer's Lord Kenyon's Notes             |
| Hard.                | Hardre's Reports                         |
| Hawk. P. C.          | Hawkins's Pleas of the Crown             |
| Her.                 | Herne                                    |
| Het.                 | Hetley's Reports                         |
| H. or Hil.           | Hilary Term                              |
| Hob.                 | Hobart's Reports                         |
| Holt                 | Holt's Reports                           |
| Holt N. P.           | Holt's Nisi Prius Reports                |
| Hugh.                | Hughes's Entries                         |
| Hut.                 | Hutton's Reports                         |
| Imp. K. B.           | Impey's Practice K. B.                   |
| —— C. P.             | —— Practice C. P.                        |
| —— Sh.               | —— Sheriff                               |
| —— Pl.               | —— Pleader                               |
| J. & W. or Jac. & W. | Jacob and Walker                         |
| Jac. or Jacob        | Jacob's Reports                          |
| Jan. Angl.           | Jani Anglorum                            |
| Jenk.                | Jenkins's Reports                        |
| 1, 2, Inst.          | (1, 2) Coke's Inst.                      |
| Inst. 1, 2, 3        | Justinian's Inst. lib. 1, tit. 2, sec. 3 |
| Jon. 1, 2            | Jones's, W. & T., Reports                |
| Jud.                 | Judgements                               |
| Jur.                 | The Jurist                               |
| Keb.                 | Keble's Reports                          |
| Keen                 | Keen's Reports                           |
| Kel.                 | Sir John Kelynge's Reports               |
| Kel. 1, 2            | Wm. Kelynge's Reports, 2 parts           |

|                        |                                                                           |
|------------------------|---------------------------------------------------------------------------|
| K. B.                  | King's Bench                                                              |
| K. C. R.               | Rep. <i>temp.</i> King, C.                                                |
| Keilw.                 | Keilway's Reports                                                         |
| Ken.                   | Kennet                                                                    |
| Keny.                  | Kenyon's Notes, by Hanmer                                                 |
| Kit.                   | Kitchen                                                                   |
| Kn.                    | Knapp's Reports                                                           |
| Kn. & O.               | Knapp and Ombler                                                          |
| Lamb.                  | Lambard                                                                   |
| La.                    | Lane's Reports                                                            |
| Lat.                   | Latch's Reports                                                           |
| L. Mag.                | The Law Magazine                                                          |
| Leg. O.                | The Legal Observer                                                        |
| L. Rev.                | The Law Review                                                            |
| L. T.                  | The Law Times                                                             |
| Leach                  | Leach's Crown Law                                                         |
| Leon.                  | Leonard's Reports                                                         |
| Lev.                   | Levinz's Reports                                                          |
| Lew. C. C.             | Lewin's Crown Cases                                                       |
| Lex Merc. Red.         | Lex Mercatoria, by Beawes                                                 |
| Ley                    | Ley's Reports                                                             |
| Lib. Ass.              | Liber Assisarum, Year Book, pt. 5                                         |
| Lib. Reg.              | Register Book                                                             |
| Lib. Feud.             | Liber Feudorum, usually printed at the<br>end of the Corpus Juris Civilis |
| Lib. Intr.             | Old Book of Entries                                                       |
| Lib. Pl.               | Liber Placitandi                                                          |
| Lil.                   | Lilly's Reports or Entries                                                |
| Lil. Abr.              | Lilly's Practical Register                                                |
| Lind.                  | Lindewood                                                                 |
| Lit.                   | Littleton's Reports                                                       |
| Lit. with S.           | Littleton, S. for section                                                 |
| Llo. & Goo.            | Lloyd and Goold, <i>temp.</i> Sugden                                      |
| L. & G. temp. Plunk.   | ———, <i>temp.</i> Plunket                                                 |
| Lofft                  | Lofft's Reports                                                           |
| Long Quinto            | Year Book, pt. 10                                                         |
| Lut.                   | Lutwyche's Reports                                                        |
| Lud. E. C.             | Luder's Election Cases                                                    |
| M. & S. or Mau. & Sel. | Maule and Selwin's Reports                                                |



|                       |                                                     |
|-----------------------|-----------------------------------------------------|
| M'Cle.                | M'Cleland                                           |
| M'Cle. & Yo.          | M'Cleland and Younge                                |
| M. D. & D.            | Montagu, Deacon, and De Gex                         |
| Mad.                  | Madox's Exchequer and Formulæ                       |
| Madd.                 | Maddock's Reports                                   |
| Madd. Ch.             | Maddock's Chancery Practice                         |
| Mal.                  | Malyne's Lex Mercatoria                             |
| Man. & G.             | Manning and Granger                                 |
| Man. & R.             | Manning and Ryland                                  |
| Manw.                 | Manwood's Forest Laws                               |
| Mar.                  | March's Reports                                     |
| Marsh.                | Marshall's Reports                                  |
| Marsh. In.            | Marshall on Insurance                               |
| Mer. or Meriv.        | Merivale's Reports                                  |
| M. or Mich.           | Michaelmas Term                                     |
| Mitf.                 | Mitford's Pleadings                                 |
| Mod. Ca.              | Modern Cases                                        |
| Mod. c. 1, & eq. 1, 2 | Modern Cases in Law and Equity<br>(8 & 9 Mod. Rep.) |
| Mod. Int. 1, 2        | Modus Intrandi, 1, 2                                |
| Mod. Rep.             | Modern Reports                                      |
| Mol.                  | Molloy's de Jure Maritimo                           |
| Mo.                   | Moore's Reports                                     |
| Mont. B. C.           | Montagu's Reports                                   |
| Mont. & B.            | Montagu and Bligh                                   |
| M. & M'A.             | Montagu and M'Arthur                                |
| M. & Ayr. R.          | Montagu & Ayrton's Reports                          |
| M. & Ayr. B. L.       | Montagu & Ayrton's Bankrupt Law                     |
| Moo. C. C.            | Moody's Crown Cases                                 |
| Moo. & M.             | Moody and Malkin                                    |
| Moo. & R.             | Moody and Robinson                                  |
| Moo. J. B.            | J. B. Moore's Reports                               |
| Moo. & P.             | Moore and Payne                                     |
| Moo. & S.             | Moore and Scott                                     |
| Mos.                  | Moseley's Reports                                   |
| Myl. & Cr.            | Mylne and Craig                                     |
| Myl. & K.             | Mylne and Keen                                      |
| N. R.                 | New Reports, by Bosanquet and Puller                |
| N. Benl.              | New Benloe                                          |

|                        |                                                             |
|------------------------|-------------------------------------------------------------|
| N. L.                  | Nelson's Lutwyche                                           |
| Nev. & M.              | Nevile and Manning                                          |
| Nev. & P.              | Nevile and Perry                                            |
| Nic. Ha. Ca.           | Nicholl, Hare, and Carrow                                   |
| Nol. Sett.             | Nolan's Settlement Cases                                    |
| North.                 | Northington's Reports                                       |
| No. Ca. Ecc. & M. Cts. | Notes of Cases in the Ecclesiastical and<br>Maritime Courts |
| N. or Nov.             | Novellæ (Juris Civilis)                                     |
| No. N.                 | Novæ Narrationes                                            |
| O. Benl.               | Old Benloe                                                  |
| Off. Br.               | Officina Brevium                                            |
| Off. Ex.               | Office of Executors                                         |
| Ord. Cla.              | Orders, Lord Clarendon's                                    |
| Ord. Ch.               | Orders in Chancery                                          |
| Ow.                    | Owen's Reports                                              |
| Orl. Bridgman          | Orlando Bridgman                                            |
| Pal.                   | Palmer's Reports                                            |
| Par.                   | Parker's Reports                                            |
| Park Ins.              | Park on Insurance                                           |
| Pea.                   | Peake's Reports N. P.                                       |
| Peak. Ad. Cas.         | Peake's Additional Cases                                    |
| Perk.                  | Perkins's Conveyances                                       |
| P. Pas.                | Easter Term                                                 |
| Pl. Pla. P. or p.      | Placita                                                     |
| P. C.                  | Pleas of the Crown                                          |
| P. W.                  | Peere Williams's Reports                                    |
| Per. & K.              | Perry and Knapp                                             |
| P. & D. or Per. & Dav. | Perry and Davison                                           |
| Ph. Ev.                | Phillips's Evidence                                         |
| Phillim.               | Phillimore's Reports                                        |
| Pig.                   | Pigott's Recoveries                                         |
| Pl. Com.               | Plowden's Com. or Reports                                   |
| Pol.                   | Pollexfen's Reports                                         |
| Poph.                  | Popham's Reports                                            |
| 2 Poph.                | Cases at the end of Popham's Rep.                           |
| P. R. C. P.            | Practical Register in Com. Pleas                            |
| Pr. Reg. Ch.           | Practical Register in Chancery                              |
| Pr. Ch.                | Precedents in Chancery                                      |

|                    |                                                                                      |
|--------------------|--------------------------------------------------------------------------------------|
| Pres. Conv.        | Preston's Conveyancing                                                               |
| Pres. Abs.         | Preston on Abstracts                                                                 |
| Pres. Es.          | Preston on Estates                                                                   |
| Price or Pr.       | Price's Reports                                                                      |
| Priv. Lond.        | Privilegia Londini                                                                   |
| Pr. St.            | Private Statute                                                                      |
| Q. B.              | Adolphus and Ellis, New Series                                                       |
| Quinti Quinto      | Year-Book, 5 Hen. V.                                                                 |
| Rast.              | Rastell's Entries and Statutes                                                       |
| Ld. Raym.          | Lord Raymond's Reports                                                               |
| Raym. T.           | Sir Thomas Raymond's Reports                                                         |
| Raym.              | Raymond                                                                              |
| Reev. E. L.        | Reeves's English Law                                                                 |
| Reg. Brev.         | Register of Writs                                                                    |
| Reg. Pl.           | Regula Placitandi                                                                    |
| Reg. Jud.          | Registrum Judiciale                                                                  |
| Rep. (1, 2, &c.)   | 1, 2, Coke's Reports, &c.                                                            |
| Rep. Eq.           | Gilbert's Reports in Equity                                                          |
| Rep. Q. A.         | Reports <i>temp.</i> Queen Anne                                                      |
| Rep. temp. Finch   | Finch's Reports                                                                      |
| Rob.               | Robinson's Entries                                                                   |
| Rob. A.            | Robinson's Reports Admiralty, New<br>Admiralty, or Robertson's Reports of<br>Appeals |
| R. S. L.           | Reading Statute Law                                                                  |
| Roll. & Roll. Abr. | Rolle, Rep. and Abridgement                                                          |
| Roll               | Roll of the Term                                                                     |
| Rose               | Rose's Reports                                                                       |
| Rush.              | Rushworth's Collections                                                              |
| Russ.              | Russell's Reports                                                                    |
| Russ. & M.         | Russell and Mylne                                                                    |
| Russ. & R.         | Russell and Ryan                                                                     |
| Ry. F.             | Rymer's Fœdera                                                                       |
| Ry. & M.           | Ryan and Moody                                                                       |
| Salk.              | Salkeld's Reports                                                                    |
| Sav.               | Savile's Reports                                                                     |
| Saund.             | Saunders's Reports                                                                   |
| S. B.              | Upper Bench                                                                          |
| S. C.              | Same case                                                                            |

|                         |                                  |
|-------------------------|----------------------------------|
| Sch. & Lef.             | Schoales and Lefroy's Reports    |
| Scot. or Scott          | Scott's Reports                  |
| Scot. N. R.             | Scott's New Reports              |
| Scriv. Cop.             | Scriven on the Law of Copyholds  |
| Selw. N. P.             | Selwyn's Nisi Prius              |
| Seld.                   | Selden                           |
| Sel. Ca.                | Select Cases                     |
| Sem.                    | Semble, seems                    |
| Sess. Ca.               | Sessions Cases                   |
| Show.                   | Shower's Reports                 |
| Shower's P. C.          | Shower's Parliament Cases        |
| Sid.                    | Siderfin's Reports               |
| Sim.                    | Simons                           |
| S. & S. or Sim. & St.   | Simons and Stuart                |
| Skin.                   | Skinner's Reports                |
| Smith                   | Smith's Reports                  |
| Som.                    | Somner, Somers                   |
| Spel.                   | Spelman                          |
| S. P.                   | Same point                       |
| S. C. C.                | Select Chancery Cases            |
| Stark. N. P.            | Starkie's Reports                |
| Stark. C. L.            | Starkie's Criminal Law           |
| Stark. Ev.              | Starkie's Evidence               |
| Stat. W.                | Statute of Westminster           |
| Staunf. St. P. C. & Pr. | Staunforde Pleas and Prerogative |
| Steph. Com.             | Stephen's Commentaries           |
| Stra.                   | Strange's Reports                |
| Sty.                    | Style's Reports                  |
| St. Tri.                | State Trials                     |
| Sug. V. & P.            | Sugden's Vendors and Purchasers  |
| Sug. P.                 | Sugden's Powers                  |
| Swans.                  | Swanston's Reports               |
| Swin.                   | Swinburn on Wills                |
| Taml.                   | Tamlyn                           |
| Taun.                   | Taunton's Reports                |
| Th. Dig.                | Thelwall's Digest                |
| Th. Br.                 | Thesaurus Brevium                |
| Toth.                   | Tothill's Reports                |
| T. R.                   | Teste Rege                       |

|                         |                                       |
|-------------------------|---------------------------------------|
| T. R.                   | Term Reports                          |
| T. R. E. or T. E. R.    | <i>Tempore Regis Edwardi</i>          |
| Tidd P.                 | Tidd's Practice                       |
| Tr. Eq.                 | Treatise of Equity                    |
| Trem.                   | Tremaine, Pleas of Crown              |
| Trin.                   | Trinity Term                          |
| Turn.                   | Turner                                |
| Turn. & R.              | Turner and Russell                    |
| Tyrw.                   | Tyrwhitt                              |
| Tyrw. & G.              | Tyrwhitt and Granger                  |
| Vaugh.                  | Vaughan's Reports                     |
| Vent.                   | Ventris's Reports                     |
| Vet. Entr.              | Old B. Entries                        |
| Vet. N. Br.             | Old Nat. Brev.                        |
| Vern.                   | Vernon's Reports                      |
| Ves.                    | Vesey's, sen. or jun., Reports        |
| V. & B. or Ves. & Bea.  | Vesey and Beames's Reports            |
| Vid.                    | Vidian's Entries                      |
| Vin. Abr.               | Viner's Abridgement                   |
| Vin. Supp.              | Viner's Supplement                    |
| Wats.                   | Watson                                |
| Wat. Cop.               | Watkins's Copyholds                   |
| Went. E.                | Wentworth's Executor                  |
| W. 1, W. 2.             | Statutes of Westminster, 1, 2         |
| West                    | West's Reports                        |
| Wils. Ch.               | Wilson's Chancery Reports             |
| Win.                    | Winch's Reports                       |
| Wight.                  | Wightwicke's Reports                  |
| Wils.                   | Wilson's Reports                      |
| Wm. Rob.                | Wm. Robinson's New Admiralty Reports  |
| Wms.                    | Williams's Reports, or Peere Williams |
| Wms. Just.              | Williams's Justice                    |
| Y. B.                   | Year-Book                             |
| Yelv.                   | Yelverton's Reports                   |
| Younge.                 | Younge                                |
| Y. & J. or You. & Jer.  | Younge and Jervis                     |
| Y. & C. or You. & Coll. | Younge and Collyer's Eq. Exch.        |
| Y. & C. C. C.           | Younge and Collyer's Chancery Cases   |



## CHAPTER VIII.

## PRACTICAL MISCELLANIES.

IN the methodical treatment of our subject in the preceding pages, there are necessarily some things omitted which it may be interesting to the young compositor to find noticed in this place. We will proceed, therefore, to adduce a few remarks on such topics as may seem deserving of them, and will arrange them in alphabetical order, so that they may be easily found, whenever a thought should occur to the compositor on which he may require information. The subjects treated, as remarked in the head of the chapter, are of a practical nature; and the observations advanced, are partly the result of the author's own experience, and partly gleaned from other sources: for I confess, that, in this part of my book, I have followed the example of my predecessors, and have freely availed myself of the labors of others, whenever I found them adapted to my purpose.

1. *Bastard Founts.*

Under article 1 of the Scale, it is laid down, that "bastard founts of one remove" are "to be cast up to the depth and width of the two founts to which they belong;" but nothing is said of founts of two or more removes. The following remarks, extracted from Mr. Day's "Tables," may therefore not be uninteresting to the reader.

“Bastard Founts two or more removes from the regular standard, are cast up as leaded matter ; that is, by deducting  $\frac{1}{4}d.$  per 1000. Thus, a Small Pica on an English body is considered as Small Pica leaded, and paid  $5\frac{3}{4}d.$  per 1000. The depth of the face of the letter is the criterion only in those cases where the type is smaller than the body ; but in such cases as a Minion face on a Nonpareil body, &c., it is the body that decides to which fount any such description of type belongs.

“If a lead or leads are introduced between the lines of Bastard Founts of two or more removes, a further reduction is not made for such lead or leads.

“In founts below Minion, when the type comes under the regular founders’ standard, an advance of price is granted, if it is equal to or exceeds the half of the difference betwixt the larger fount and the next smaller one ; but, under that proportion, no extra charge is made. Thus, when a Bastard Nonpareil contains half as many more ems to the foot as the difference betwixt Nonpareil and Ruby,  $\frac{1}{4}d.$  per 1000 extra is charged ; but under that proportion no charge is made. Or, as the difference between a Brevier and a Minion is  $16\frac{1}{2}$  lines in a foot, if the fount in use admit of 8 lines in the foot more than a standard Brevier allows, no charge is made ; but if it admits  $8\frac{1}{4}$  lines or more, then it is charged as Minion. In every instance, of course, the founts are cast up to their own ems [m].

“In casting up a work set up in Minion-Nonpareil, the compositor is not entitled to cast it up as Minion first and then Nonpareil, and arrive at the quantity of letters by taking the half of each ; but he is to cast up the work as a Minion in length and a Nonpareil in width, and charge for 2000 letters the price of 1000 Minion and 1000 Nonpareil.”

2. *Bill of Letters.*

Letter-founders call 3,000 lower-case m's a bill, to which they proportion all other sorts. Thus a whole bill of pica weighs 500 lb., and a half-bill 250 lb., and the letters are generally apportioned according to the following scale.

## A BILL OF PICA, ROMAN.

|   |         |      |       |   |        |   |        |   |       |
|---|---------|------|-------|---|--------|---|--------|---|-------|
| a | 8,500   | ff   | 400   | , | 4,500  | A | 600    | A | 300   |
| b | 1,600   | fi   | 500   | ; | 800    | B | 400    | B | 200   |
| c | 3,000   | fl   | 200   | : | 600    | C | 500    | C | 250   |
| d | 4,400   | ffi  | 150   | . | 2,000  | D | 500    | D | 250   |
| e | 12,000  | ffl  | 100   | - | 1,000  | E | 600    | E | 300   |
| f | 2,500   | æ    | 100   | ? | 200    | F | 400    | F | 200   |
| g | 1,700   | œ    | 60    | ! | 150    | G | 400    | G | 200   |
| h | 6,400   | 1510 | —     | ' | 700    | H | 400    | H | 200   |
| i | 8,000   | à    | 200   | ( | 300    | I | 800    | I | 400   |
| j | 400     | è    | 100   | [ | 150    | J | 300    | J | 150   |
| k | 800     | ì    | 100   | * | 100    | K | 300    | K | 150   |
| l | 4,000   | ò    | 100   | + | 100    | L | 500    | L | 250   |
| m | 3,000   | ù    | 100   | † | 100    | M | 400    | M | 200   |
| n | 8,000   | á    | 100   | § | 100    | N | 400    | N | 200   |
| o | 8,000   | é    | 250   |   | 100    | O | 400    | O | 200   |
| p | 1,700   | í    | 100   | ¶ | 60     | P | 400    | P | 200   |
| q | 500     | ó    | 100   | — | —      | Q | 180    | Q | 90    |
| r | 6,200   | ú    | 100   |   | 10,960 | R | 400    | R | 200   |
| s | 8,000   | â    | 200   | — | —      | S | 500    | S | 250   |
| t | 9,000   | ê    | 200   | 1 | 1,300  | T | 650    | T | 326   |
| u | 3,400   | î    | 100   | 2 | 1,200  | U | 300    | U | 150   |
| v | 1,200   | ô    | 100   | 3 | 1,100  | V | 300    | V | 150   |
| w | 2,000   | û    | 100   | 4 | 1,000  | W | 400    | W | 200   |
| x | 400     | ü    | 100   | 5 | 1,000  | X | 180    | X | 90    |
| y | 2,000   | ë    | 100   | 6 | 1,000  | Y | 300    | Y | 150   |
| z | 200     | ï    | 100   | 7 | 1,000  | Z | 80     | Z | 40    |
| & | 200     | ö    | 100   | 8 | 1,000  | Æ | 40     | Æ | 20    |
|   |         | ü    | 100   | 9 | 1,000  | Œ | 30     | Œ | 15    |
|   |         | ç    | 100   | 0 | 1,300  |   |        |   |       |
|   | 107,100 |      |       |   |        |   | 10,660 |   | 5,331 |
|   |         |      | 2,550 |   | 10,900 |   |        |   |       |

## A HALF-BILL OF PICA, ITALIC.

|          |        |                                                                                                  |     |          |     |          |       |                                                                                                                                                               |
|----------|--------|--------------------------------------------------------------------------------------------------|-----|----------|-----|----------|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>a</i> | 1,700  | <i>ff</i>                                                                                        | 80  | <i>á</i> | 20  | <i>A</i> | 120   | When<br>small cap-<br>itals are<br>supplied,<br>which is<br>not usual,<br>they may<br>be taken<br>at half the<br>capitals.                                    |
| <i>b</i> | 320    | <i>fi</i>                                                                                        | 100 | <i>é</i> | 50  | <i>B</i> | 80    |                                                                                                                                                               |
| <i>c</i> | 600    | <i>fl</i>                                                                                        | 40  | <i>í</i> | 20  | <i>C</i> | 100   |                                                                                                                                                               |
| <i>d</i> | 880    | <i>ffi</i>                                                                                       | 30  | <i>ó</i> | 20  | <i>D</i> | 100   |                                                                                                                                                               |
| <i>e</i> | 2,400  | <i>ffl</i>                                                                                       | 20  | <i>ú</i> | 20  | <i>E</i> | 120   |                                                                                                                                                               |
| <i>f</i> | 500    | <i>æ</i>                                                                                         | 20  | <i>à</i> | 20  | <i>F</i> | 80    |                                                                                                                                                               |
| <i>g</i> | 340    | <i>æ</i>                                                                                         | 12  | <i>è</i> | 20  | <i>G</i> | 80    |                                                                                                                                                               |
| <i>h</i> | 1,280  |                                                                                                  | —   | <i>ì</i> | 20  | <i>H</i> | 80    |                                                                                                                                                               |
| <i>i</i> | 1,600  |                                                                                                  | 302 | <i>ò</i> | 20  | <i>I</i> | 160   |                                                                                                                                                               |
| <i>j</i> | 80     |                                                                                                  | —   | <i>ù</i> | 20  | <i>J</i> | 60    |                                                                                                                                                               |
| <i>k</i> | 160    | <i>;</i>                                                                                         | 160 | <i>á</i> | 40  | <i>K</i> | 60    | —<br><br>SPACES.<br>Th. 18,000<br>Mi. 12,000<br>Tn. 8,000<br>Hr. 3,000<br>m.q. 2,500<br>n.q. 5,000<br><br>48,500<br><br>Large<br>quadrats,<br>about 80<br>lb. |
| <i>l</i> | 800    | <i>:</i>                                                                                         | 120 | <i>é</i> | 40  | <i>L</i> | 100   |                                                                                                                                                               |
| <i>m</i> | 600    | <i>?</i>                                                                                         | 40  | <i>í</i> | 20  | <i>M</i> | 80    |                                                                                                                                                               |
| <i>n</i> | 1,600  | <i>!</i>                                                                                         | 30  | <i>ó</i> | 20  | <i>N</i> | 80    |                                                                                                                                                               |
| <i>o</i> | 1,600  | <i>( *</i>                                                                                       | 60  | <i>ú</i> | 20  | <i>O</i> | 80    |                                                                                                                                                               |
| <i>p</i> | 340    |                                                                                                  | —   | <i>ä</i> | 20  | <i>P</i> | 80    |                                                                                                                                                               |
| <i>q</i> | 100    |                                                                                                  | 410 | <i>ë</i> | 20  | <i>Q</i> | 36    |                                                                                                                                                               |
| <i>r</i> | 1,240  |                                                                                                  | —   | <i>ï</i> | 20  | <i>R</i> | 80    |                                                                                                                                                               |
| <i>s</i> | 1,600  |                                                                                                  |     | <i>ö</i> | 20  | <i>S</i> | 100   |                                                                                                                                                               |
| <i>t</i> | 1,800  |                                                                                                  |     | <i>ü</i> | 20  | <i>T</i> | 130   |                                                                                                                                                               |
| <i>u</i> | 680    | *Very sel-<br>dom used,<br>R o m a n<br>ones being<br>generally<br>substitu-<br>ted for<br>them. |     | <i>ç</i> | 20  | <i>U</i> | 60    |                                                                                                                                                               |
| <i>v</i> | 240    |                                                                                                  |     |          | —   | <i>V</i> | 60    |                                                                                                                                                               |
| <i>w</i> | 400    |                                                                                                  |     |          | 490 | <i>W</i> | 80    |                                                                                                                                                               |
| <i>x</i> | 80     |                                                                                                  |     |          | —   | <i>X</i> | 36    |                                                                                                                                                               |
| <i>y</i> | 400    |                                                                                                  |     |          |     | <i>Y</i> | 60    |                                                                                                                                                               |
| <i>z</i> | 40     |                                                                                                  |     |          |     | <i>Z</i> | 16    |                                                                                                                                                               |
| <i>g</i> | 40     |                                                                                                  |     |          |     | <i>Æ</i> | 8     |                                                                                                                                                               |
|          | —      |                                                                                                  |     |          |     | <i>Œ</i> | 6     |                                                                                                                                                               |
|          | 21,420 |                                                                                                  |     |          |     |          | —     |                                                                                                                                                               |
|          |        |                                                                                                  |     |          |     |          | 2,132 |                                                                                                                                                               |

## 3. Breaks.

It is a general rule with English printers, that the last line of a paragraph must never *begin* a page; although emergencies occasionally arise when the rigidity of this rule may be relaxed, if the line is nearly a full one, as is mostly allowed by continental printers. But the first line of a paragraph can well enough *end* a page in solid matter; but when there is a white line before it,

it does not look well: two lines should be got in if possible (*vide* pp. 23, 73, 142), or the single line taken over to the next page, by driving out in the previous matter, or by some other means. Not fewer than two lines (more if practicable) should follow a heading at the bottom of a page; for one line in such a situation is awfully ugly.

#### 4. *Cancels.*

When cancelled pages are set up before the work to which they belong is cleared away, and the letter of the work is used to compose such cancels, they are charged the same price as the work; but when the work has been cleared away, if the pages exceed a sheet, they are paid according to the scale for pamphlets; when they make only a sheet, or less than a sheet, they are paid 7*d.* per thousand: in both the latter cases, the extras are charged according to their value.

#### 5. *Casting off Copy.*

Most writers and publishers, when they resolve to submit a work to the press, are desirous of knowing, within a trifle, the quantity it will make when printed. Supposing the size of the letter and the page given, and the manuscript *evenly* written, upon leaves of paper of the *same size*, as all works ought to be, the operation is attended with little difficulty. All that will be necessary, will be to ascertain the proportion which a page of manuscript bears to a page of print, and by stating the proportions as a simple Rule of Three sum, thereby ascertain the result; afterwards making allowance for chapter-heads and other divisions, if such there be. But when the copy is written upon paper of different sizes, with many interlineations or erasures, the matter assumes a more complicated aspect, and is much more difficult of accomplishment. Still, the



same general rule will hold. An *average* page of copy must be taken as the guide, and the rest compared therewith, and carefully examined, in order to ascertain whether they exceed or fall short of the standard; these excesses or deficiencies being noted down, and added to, or deducted from, the average total. The method of proceeding will then be as before.

But it not unfrequently happens that the *size of the page* and the *total number of pages* are the quantities furnished to the printer, and it is left for him to decide as to the *size of the letter* which will fulfil the required conditions. This is a more difficult operation than the one above referred to, and can only be arrived at, *with precision*, by composing a page in type of various sizes, and thereby determining which comes nearest to the mark (of course having previously ascertained the total number of pages of manuscript or other copy). But as this is an operation which would consume considerable time, and would sometimes be accompanied with no little expense, an approximation can be arrived at by examining the number of words contained in an average page of copy, and multiplying that number by the number of pages, which will, of course, give the total of words which the entire work comprises. Then, if the printer knew the *average* number of words contained in a page of any given size, and in any given letter, all he would have to do would be to divide the amount of the words in the whole volume by the number of pages, and by comparing the result with his standard average, the size of the letter would be ascertained at once, near enough for a rough calculation. Thus, suppose the page determined on were 20 ems wide and 40 deep (without leads, head-lines, or foot-lines), or, in other words, it contained 800 pica ems of solid matter; if the printer knew the average number of words that page would contain, in letter of any size, and had previously ascertained the number of words in the book and the

amount of pages, the difficulty of determining the proper letter in which to compose it would be considerably diminished, if not altogether avoided.

But as some writers affect the Latin style and some the Saxon, or, in other words, some are partial to sonorous rotundity, and others to abrupt curtness, there is necessarily some difference in the number of words which two writers of this description would place upon the same amount of square inches of paper. Moreover, all printers know that letters of the same *nominal* size vary considerably in their thickness, and, consequently, some, as compared with a given standard, will *get in*, and others *drive out*, and thus upset all accuracy of calculation. Nevertheless, it will be found, on examination, that English writers in general do not so very much vary in the length of their words, when an average is taken; and as to the letter being *fat* or *lean*, these are matters which can easily be taken into consideration, and duly allowed for.

To assist the reader in arriving at the average, I have compared the works of several authors, printed in type of different sizes and in various measures, and have found the result to be, that 500 ems *solid* pica (length and width multiplied) gave the number of words assigned to the respective sizes of letter used, as below:—

|                 |     |       |     |       |       |       |
|-----------------|-----|-------|-----|-------|-------|-------|
| Pica .....      | 240 | 245   | 244 | 225 * |       |       |
| Small Pica..... | 277 | 283   | 299 | 283   |       |       |
| Long Primer...  | 307 | 310   | 308 | 312   | 319   | 334 † |
| Bourgeois ..... | 420 | 384 ‡ |     |       |       |       |
| Brevier .....   | 456 | 459   | 466 | 468   | 424 § | 454   |
| Minion .....    | 510 | 564   |     |       |       |       |
| Nonpareil ..... | 640 | 706   | 725 |       |       |       |

\* This was a *thick* letter.

† Words remarkably short.

‡ The blanks can be filled up in accordance with the experience of the reader.

§ A very thick brevier. || A thick letter and a short measure.

With these data for his guidance, knowing the width and length of his page in pica ems, the printer will only have to multiply them together, and compare this quantity with 500, according to the number in the table which he may consider the nearest approach to the work in hand, both as regards length of words and thickness of type, and he will have the average number of words in a page, which will serve him as a criterion as to the letter to be employed.

But, in order that the reader may have the benefit of the observations of previous writers on this subject, I will here append the directions given by more than one of my predecessors. They say:—

“After having made the measure for the work, we set a line of the letter that is designed for it, and take notice how much copy will come into the line in the stick, whether less or more than a line of manuscript. And as it is seldom that neither one nor the other happens, we make a mark in the copy where the line in the stick ends, and number the words that it contains. But as this is not the safest way for casting off close, we count not only the syllables but even the letters that are in a line in the stick, of which we make a memorandum, and proceed to set off a second, third, or fourth line, till a line of copy falls even with a line in the stick. And as we did to the first line in the stick, so we do to the other, marking on the manuscript the end of each line in the stick, and telling the letters in each, to see how they balance against each other. This being carefully done, we begin counting off, each time, as many lines of the copy as we know will make even lines in the stick: For example, if two lines of copy make three lines in print, then four make six, six make nine, eight make twelve, and so on, calling every two lines of copy three lines in print.

“In like manner we say, if four lines make five, then eight make ten; and so on; comparing every four lines of copy to five lines of print.

“And in this manner we carry our calculation on as far as we have occasion, either for pages, forms, or sheets.

“The foregoing calculations are intended to serve where a line of print takes in less than a line of copy; and therefore, where a line of print takes in more than a line of copy, the problem is reversed, and instead of saying, if two lines make three, we say, in this case, if three lines of copy make two lines in print, then six lines make four, nine make six, twelve make eight, and so on, counting three lines of copy to make two lines in print. In this manner we may carry our calculation to what number of pages, forms, or sheets we will, remembering always to count off as many lines of copy at once, as we have found they will make even lines in the stick. Thus, for example, if five lines make seven, the progression of five is ten, fifteen, twenty, &c., and the progression of seven will be fourteen, twenty-one, twenty-eight, &c.\*

“In counting off copy after this manner, we take notice of the breaks; and where we judge that one will drive out, we intimate it by a mark of this  $\angle$  or this [ shape; and again, where we find that a break will get in, we invert the mark  $\gamma$  or thus ]. And to render these marks conspicuous to the compositor, we write them in the margin, that he may take timely notice of, and keep his matter accordingly.

“We also take care to make proper allowance for heads to chapters, sections, paragraphs, &c., and mention in the margin what depth of lines is left for each, in case their matter varies in quantity.

“In examining the state of the copy, we must observe whether it has abbreviations, that we may guard against them in casting off, and allow for them according to the extent of the respective words, when written out at length.”

## 6. *Head-lines to Chapters, &c.*

These may be in any kind of type, as may be determined

\* All this rigmarole merely amounts to this, that it is necessary to ascertain the proportion that a line of the manuscript bears to a line of print.

by the author, the publisher, or the closet ; but in whatever type composed, all headings of the same character should be in the same letter uniformly throughout a volume, with the same space before and after them, as nearly as possible. They should always be somewhat wide-spaced, according to the nature of the letter, in order to be distinct, as also should the head-lines or running titles to pages. These latter are mostly set in small capitals of the body of the work, generally with the intention of avoiding the charge of a shilling per sheet for small type. But they look ugly and clumsy ; and hence a neat capital or Italic letter is not unfrequently adopted.

#### 7. *Indexes.*

*Indexes* always commence on a right-hand page, and are usually composed in small type, two or more removes from that of the body of the work, when practicable. They are uniformly placed at the end of a volume, with or without folios, but always with the word *Index* as a head-line. As their style is necessarily governed by the peculiarities which attend them, of course it would be impossible to lay down general rules which would meet all cases ; we may remark, however, that they are mostly in two or more columns, according to the width of the page ; but more specific instructions must always be sought from those whose business it is to settle matters of this sort, as they arise. Of course, they are set in the style which is commonly known as run-out-and-indented.

#### 8. *Making Measure.*

This is generally done by means of leads ; but care must be exercised that they are of a proper length ; for, if only one be too long, the measure will be too wide, and, consequently, the matter which follows or precedes, and has



been composed in a stick of the right measure, will not lock up tightly, and will, therefore, be liable to fall out, or to be pulled out by the roller. The thin letters, and points, moreover, will be apt to ride and slip, and thus occasion much inconvenience. If quadrats or pica ems are used, it should be ascertained that they are of the correct fount, or the same inconveniences may arise.

### 9. *Margin.*

In addition to what has been said on this subject at p. 113, we may further remark, that margin may always be verified by spreading the sheet full out, after having been properly folded to the requisite size, over the type in chase, with the center crease directly over the center of the long or short cross, according to circumstances; and if the crease in the paper falls immediately in the center of the furniture between the pages, the margin is correct; otherwise it must be altered.

“When two or more pages of any description are imposed in one chase for the purpose of being worked together, and afterwards cut up separately, the margin is made by laying the paper in its folded state on the face of the type and even with the ends of the lines, the opposite edge being placed up to, but not over the type of the adjoining page, as is done in bookwork. This method throws each page exactly in the centre of the paper when printed.”

### 10. *Notes.*

*Notes* are of several kinds, and are designated from the position they occupy in a page.

*Foot-notes*, or, as they are sometimes called, *Bottom-notes*, are placed, as their name denotes, at the bottom of the page, and are generally set in type two sizes less than that of the text; but, of course, if the text-type be very

small, that is not practicable. Under ordinary circumstances, there is no occasion to place any rule before the note ; for the difference in size of the two types is a sufficient distinction. But if the text and the note letter be nearly of the same size, or if small type be introduced into the text, and a note immediately follows that, a rule is necessary, in order that the eye may readily distinguish where the note commences. This is the plan I have *generally* followed in this book ; but if the reader will turn to pp. 143, 158, and 164, he will there see that I have, for the sake of illustration, deviated from this plan.

If part of a note, closing with a paragraph, end a page, a catch-word should be placed at the end of the line, to show that the note is not finished, or else the break should be avoided in that position.

The whites before the notes should always be as uniform as circumstances will allow.

*Shoulder-notes* are placed at the top of the page, and generally denote the current book or chapter, which, in some works, such as law-books, is very useful in facilitating ready reference. Dates, &c., are sometimes inserted in the inner margin of the head-line, being *preceded* by a bracket in the even page, and *followed* by one in the odd page.

*Marginal* or *Side-notes* contain a short summary of the contents of the paragraph against which they are placed. If the measure in which they are composed is very narrow, they are better set in lines of various lengths, according to circumstances ; otherwise, very wide and unsightly spacing will frequently be necessitated ; but if the measure is wide, the lines may then be very well of equal length. This, of course, is a matter for the consideration of the closet. In every case they require very nice adjustment, so that the first line shall be exactly opposite the line of text to which they refer : if it is even a little above or below, the effect is disagreeable to the eye of a printer of ordinary taste. Sometimes there are side-notes on both

sides of the page. When this is the case, those in the *inner* margin generally contain some remark or emendation of the opposite text.

*Let-in* or *In-cut* notes are notes let into the text, and generally consist of dates, or such-like matter. They should never come close to the text type, either above, below, or at the side: otherwise, confusion is the consequence. They are always placed in the outer margin, whether an odd or even page, and are generally set in type the same size as the notes.

*Under-runners* are continuations of such side-notes as are too long to be all placed opposite the paragraph to which they refer, and are run under the text, in order that they may not displace other notes, and put them in a position to which they have no reference. When so done, they should never be extended to the full length of the measure of the text, as that would cause confusion, but end within three or four ems of the line, according to its length.

### 11. *Pages, their proper Length.*

All the pages of a book should be of a uniform length, wherever practicable, except, of course, the endings of chapters or other divisions, when the next chapter, &c. begins a page. But as it is sometimes inconvenient to comply strictly with this rule, the usual plan is to make the *facing* pages of equal length, although, in some houses, the rule is, that the pages which *back* each other must correspond. But whichever system is followed, the compositor should be careful not to have both short pages and long pages in immediate neighbourhood, nor, indeed, in the same volume at all, if they can be avoided; but, if he must deviate from the standard, let it be in *one direction only*, as the paper will best bear it. In tables, it is sometimes almost impossible but that the pages will run of different lengths. When this is the case, the text, either

facing or backing the table, need not be elongated or shortened to correspond, because the reason for the deviation will be obvious ; but if the table page is *much* too long, the furniture in the head should be somewhat diminished ; so that the bottom of the table will not be in danger of being cut into when the book is bound. From want of attention to this rule, if the reader will turn to pp. 148—150, he will see that the pages will require careful adjustment by the binder, in order that this danger may be avoided ; which, if the compositor had exercised sound judgement in adjusting the furniture, and taken into consideration the great length of the page, would not have happened.

## 12. *Preliminary Matter.*

This generally comprises the Title, Preface or Introduction, and Contents, arranged in the order named. Sometimes a Half-title precedes the title, and a Dedication follows it. For the most part, they comprise the first sheet or half-sheet of a work, which is considered as signature A, although not inserted either in the half-title, title, or dedication. But if the preliminary matter makes more than one sheet or half-sheet, it is considered as signature *a*, and the following are marked *b*, *c*, &c.

It would be idle to give any directions as to the setting of *Titles*, which would apply to every case, as so much depends upon taste ; yet the tyro may read with advantage what has been already said under *Broadsides*, &c. ; for the general principles apply equally here as there. But for his more particular guidance, let him examine carefully all the good-looking titles that fall in his way, and see in what their excellence consists, and endeavour to imitate them, until he acquires a correct taste and judgement of his own.

*Dedications*, if consisting of one page only, as they



mostly do, are displayed by fancy, capital, or small-capital letters, somewhat in the nature of a title ; but no very large letter is used, neatness being more the matter to be aimed at than prominence of type. If the dedication exceeds a page, it is set in type a size or two larger than the text, the concluding part only being smaller, with the name of the author in capital letters.

*Prefaces* or *Introductions* may be in type a size larger than the text, which is the plan generally adopted ; or they may be in the same letter, leaded, or extra leaded, according to circumstances. The word *Preface* or *Introduction* constitutes the head-line, always of the same size as the general head-lines, and the folio in lower-case Roman numerals, reckoning the first page, whether half-title or title, as i, although not inserting it.

*Contents*, on the other hand, are always one or more sizes smaller than the body of the work ; but this is governed by the peculiar requirements of each case. They may be the full measure, or in two or more columns, as may be thought most convenient. When the summary clause exceeds one line, the following are indented an em or more, as agreed upon previously, and the figures brought to the end of the line, by leaders, close or apart, according to fancy ; but the first line must not be brought within two ems of the end, as that would obscure the figures and cause confusion.

If a work should be accompanied by a list of *Errata* (as such *lapsus* will occur, notwithstanding the utmost vigilance), they are best placed immediately *before* the body of the work, although some prefer to hide them at the end, where they answer no purpose.

### 13. *Proofs.*

Proofs are of several classes, and have different names assigned to them.



A *First Proof* is the impression taken immediately after composition, with all the errors of the compositor therein. After that is read and corrected, a *Revise* is pulled, and when the oversights therein have been rectified, or without, if the errors remaining are but few, another impression is taken (or, more accurately speaking, generally *two*), which is called a *Clean Proof*, on which are marked the remaining oversights (if any), and any query to which the reader may wish to call the attention of the author. When this proof is returned to the printing-office, it acquires the name of *Author's Proof*. The alterations made therein by the author having undergone due correction, a second author's proof is pulled, if required; if not, the next impression is called the *Press Proof*, which is again carefully read by the press-corrector, and his amended proof becomes the *Press Revise*, or final proof, previous to the actual printing of the sheet. If the pages are stereotyped before they are worked, this revise is called a *Foundry Proof*. *Galley Proofs*, on newspapers and periodicals, are pulled by the compositor; but, on book-work, generally by the pressman.

#### 14. *Quoted Matter.*

Although at pp. 43-44 I have fully entered into this subject, and explained the proper space to be inserted on almost all occasions between the matter and the quotation-marks, and given illustrations of what I consider the best system, nevertheless I deem it advisable to recur to the subject in this place, and to offer, by way of contrast, a specimen of the prevailing usage, as I find it exemplified in the "leading Journal of Europe" of Feb. 1, 1861; and to invite the reader to compare the examples here given with those I adduced in the pages above adverted to, and to judge for himself which is the more sightly and the more worthy of adoption. If he refers to the *Times* of the

above date, in its foreign intelligence, he will find the following quotations, spaced as I here give them, in *one* paragraph.

“ *Monsieur le Conseiller d’Etat*” . . . . . “ principles of the Government” . . . . . “ outraged” . . . . . “ without the authority of the State.”

Could anything be more unsightly?

### 15. *Rule-work.*

*Rule-work* is a department of the compositor’s business which often requires much skill, contrivance, and calculation, in order to apportion the proper width to each column of the table he may be composing, and to adjust the several parts harmoniously and with proper effect; nor is it without considerable practice that any man can hope to acquire any notable efficiency in this particular, however well he may be adapted thereto, or however good a workman he may be in other respects. Hence, we cannot pretend to be of much assistance to him by anything that can be advanced in this place; but may, nevertheless, furnish a few observations worthy the attention of the inexperienced in these matters.

Let him bear in mind, then, that all his rules must be cut of the *exact* length required, *and no more*, otherwise they will *bind*, and will look ugly, from their want of uniform length. They must also be nicely dressed, so that the ends do not look crooked, but the whole length of the rule straight and even. And here we may observe, if brass rule were cut to *all* sizes, and kept in distinct lengths, there would be hardly any use for the shears at all; but this, to be effectual, would require great nicety; yet, nevertheless, could be done.

The compositor must also exercise great care in exactly casting off the width of his columns; for, if this is not correctly done, he will find that his table will not correspond

with the width of the rest of the pages of the work, nor perhaps with the paper upon which it is intended to be worked. The columns are calculated according to the ems of the body in which the table is composed, so that the cross-rules can be set in metal-rules of its own body, if not over long; the comma being accounted an *en*, the difference being made up by a thin space; more or less white (or none at all in some cases) being allowed between the rules and the matter, according to the necessities of each case. And as the compositor knows the width and length required, he can easily ascertain, when he has added up all his columns and the intervening rules, whether they correspond with the given number of pica ems, by comparing the number with the table of proportions given at p. 34 of this book.

Except in pure figure-matter, where *all* is even ems, every line should be composed in the stick; as it is almost impossible, otherwise, to justify correctly: for no plan of setting in one full measure, and justifying to a lead, can produce good work. The column-rules should also run *through* the heading; because the plan of separating the heading from the body of the table by a cross-rule scarcely ever looks well. The headings themselves should generally be in a letter two or three removes from the body of the table, if that body is large; but this, of course, will be regulated a good deal by the quantity the headings contain, and the size of the general type. Each column-heading should be placed in the center with respect to others, the deepest of all having an em, en, or more or less space, betwixt it and the cross-rules, as circumstances may dictate and good taste direct, and run up the column or across it, or both (see p. 134), as may be deemed most judicious. In tandem pages, they should begin at the outer margin of the even page, and at the inner margin of the odd one, as uniformly done in this book.

In further illustration of what is here remarked, I

will direct the attention of the reader to some pages of this manual. Let him turn to p. 34 ; he will there see the headings of the columns of the table running upwards ; because, the columns being so very narrow, they would have looked badly otherwise. There is a space betwixt the columns and all the rules, except the bottom, which causes it to be somewhat unsightly ; but the plan of cases at p. 41, barring some slight defects in the rules, is a pattern of neatness. This observation will also apply to pp. 146, 147, 152, and the plans of cases, pp. 162—197 ; while some others, being executed by inferior workmen, will not bear the test of critical examination.

#### 16. *Rules to be observed by Compositors.*

The best of all rules in a printing-office is, undoubtedly, a vigilant overseer or employer. Nevertheless, as it is thought by some people to be expedient, for the orderly working of an office, to compile rules for general guidance, in order that the workman may know what is expected of him in the daily routine of his labor, and the penalty he will incur by non-compliance with established regulations, I here append a list of them (with a few slight alterations) as I find them in Cowie and Johnson : not that I deem them all necessary or judicious ; but it will be easy for any overseer to select such as he may think advisable, reject others, and add any of his own, where he may find them defective.

1. Compositors to receive their cases from the overseer, or other person appointed by him, free from all pie, or other heterogeneous matter, with clean quadrat and space boxes to both Roman and Italic, which they are to return to him in the same state, or forfeit 6*d.* for each pair of cases.

2. When a compositor receives letter, furniture, &c., from the overseer, he is to return what he does not use, in the same state he received it, the same day, under the forfeiture of 3*d.*



3. Compositors to impose their matter when desired by the employer or overseer, or forfeit 2*d.* for every hour's delay. The same for proofs that are desired to be corrected, unless in either case it shall appear that all the stones were engaged.

4. When the compositor imposes from furniture in chase, he is directly to tie up the pages of loose matter, or forfeit 1*d.* for every neglected page, besides being obliged to clear away the pie thereby occasioned.

5. Forms, immediately after they are imposed, to be carried to the proof-press, and the proofs when pulled to be given to the reader, or other person appointed to receive them, together with, if a first proof, the copy, and if a second, the foul proof, under the forfeiture of 1*d.* for every quarter of an hour's delay.

6. Every compositor who shall leave a foul stone, either of letter, furniture, &c., shall forfeit 1*d.* for every such offence.

7. Should a compositor detain an imposing-stone longer than the nature of the business may require, he is to be fined 2*d.* for every hour's unnecessary delay.

8. When any cases are taken out of the racks, the compositor is to return them into their proper place immediately after he has done with them, under the forfeiture of 1*d.* for each case.

9. No cases to be placed over others, or under the frames, under the penalty of 1*d.* for each case.

10. Galleys with head-lines, or other useful materials, during the progress of any work, to be cleared the day after the work is completely at press, or the compositor to forfeit 3*d.* for each day's neglect.

11. When a work is finished, the compositor or compositors who have been employed thereon, shall, before commencing another work, unless directed to the contrary, clear away the forms, taking from them the head-lines, white-lines, leads, and reglets; which, with the furniture of each sheet, and the matter properly tied up for papering, are to be given to the overseer, or such person as he may appoint.

12. Sweepings of frames to be cleared away before 10 o'clock every morning, under the forfeiture of 2*d.* for each



neglect. Matter broken by accident, to be cleared away the same day, under the like penalty.

13. A compositor mixing any two separate founts, without the order of the overseer, to be fined 1s.

14. When a compositor carries his form to press, he is not to put two forms together, without a partition between, on forfeiture of 2*d.*; and in case (through neglect of such partition) a form should be battered, the compositor guilty of such neglect shall forfeit 6*d.*

15. The saw, saw-block, bowl, letter-brush, bellows, &c., to be returned to their respective places as soon as done with, under the forfeiture of 1*d.*

16. Any person taking a bodkin, composing-stick, or other implement not his own, without the permission of the owner, shall be fined 3*d.*

17. Any compositor misplacing cases in the rack, or taking an upper without the lower-case (or *vice versâ*), shall be fined 2*d.*

18. Pie of any sort, on boards, windows, frames, &c., shall be cleared after five minutes' notice, under the penalty of 6*d.*

19. Any person guilty of taking sorts from the frames or cases of another, without leave, shall be fined 1s.; and any person hoarding useful sorts, which he does not require, or is likely soon to require, shall be fined 6*d.*

20. Any person in the house, other than the employer or overseer, or his deputy, who shall call off the errand-boy while he is sweeping his rooms, shall be fined 3*d.*

21. The master or overseer shall forfeit 1s., and the compositor 6*d.*, for every light left without proper charge (exit beyond the boundaries of the office being deemed the test of such leaving).

22. Jobs to be cleared away immediately after notice given by the overseer, under the penalty of 2*d.* for every hour's delay.

23. All fines to be paid on Monday, before 12 o'clock, under the penalty of 6*d.* The fater or clerk to make application for the fines before that time, or to forfeit 6*d.*

24. These regulations, in cases of extreme hurry of business, may be suspended, by permission of the employer or

overseer ; but when that has ceased, they shall forthwith have full effect.

### 17. *Signatures.*

*Signatures* are letters or figures placed at the bottom of the first page of a sheet, to denote its number and order to the binder. Other subsidiary signatures are used in other places, as we shall point out directly. They first came into use about the year 1480, being probably invented at Venice, where the art of printing was much improved in the infancy of its practice. In England they are mostly denoted by small-capital letters, the body of the work beginning with B ; signature A being reserved for the title, preface, &c., as explained under those heads. The second alphabet is denoted by 2A, &c. No letter J, v, or w is used, because, when signatures were invented, these letters were respectively represented by I, U, and UU. On the Continent, and in America, figures are not unfrequently employed for this purpose.

In *Octavo*, it is customary to place a second signature on the third page of every sheet (but not in a half-sheet). This is marked B 2, c 2, &c. ; and shows the pressman at a glance the situation of that page ; so that he is thereby enabled to place his form properly on the press at once. More than two signatures in an octavo sheet are useless, and are only calculated to produce confusion.

In *Twelves* an additional signature is required, to denote the first page of the offcut, which in sheets is the 9th page, but in half-sheets the 5th. This is marked B 3, &c., in each case.

*Eighteens* are generally imposed in three half-sheet 12mo divisions, and consequently take the signatures and subsidiary signatures incidental to sizes of that description, as above indicated ; viz. in one sheet B, c, d, &c. For other modes of imposing eighteens, refer to the chapter on that subject.

18. *White Lines.*

Wherever these are used, whether after head-lines or in the body of a page, they are better in quadrats than in leads. They should be uniform throughout a book, in similar places, and those after the running title are generally of the same size as the body of the work, although not always. When introduced into the body of a page, they should *exactly equal* one or more lines of text; so that the line after them will *back* another on the other side of the paper. This is to be particularly observed in poetry.

19. *Poetry.*

Although it is the general practice to set each verse (Anglicè *line*) of poetry in a distinct line, nevertheless, in notes in classical and other works, it is not uncommon to meet with lines of poetry run on in one paragraph; and then the first word of each *verse* or *line* must begin with a *capital* letter. Thus I find in the notes to Griffiths's 'Prometheus Vincit,' p. 22, the following passage:—

"This reading is strongly confirmed by a passage from the Prometheus Solutus which Cicero has translated in Tusc. Quæst. II, 10 : *Hos ille cuneos fabrica crudeli inserens Perrupit artus ; qua miser solertia Transverberatus castrum hoc furiarum incolo.* Compare Milton, Par. Reg. IV, 50 : And there mount Palatine, *The* imperial palace, compass huge, and high *The* structure, skill of noblest architects."

The Italics are merely used for the purpose of denoting the first word of each line in the original.

## CHAPTER IX.

## SUPPLEMENTARY CHAPTER TO PART I.

DURING the passage of this Second Part through the press, some things have occurred to the author's mind, which he thinks will be found acceptable to the compositor and the press-corrector ; and although they belong more properly to the First Part than the present, yet he is unwilling to omit them altogether, and therefore deems it advisable to give them here. Of course, in future editions, they will be incorporated in their proper place.

1. *Latin, Greek, and other Nouns in common use, with their Plurals.*

There are many words of this kind of frequent occurrence in works of a certain character ; and as the proper formation of the plural is, necessarily, often a matter of uncertainty to the unlearned compositor or reader, a list of them, in alphabetical order, will no doubt be found useful.

| Singular.                              |     | Plural.     |
|----------------------------------------|-----|-------------|
| Addendum (L), something to be added    | ... | addenda     |
| Amanuensis (L), a private secretary    | ... | amanuenses  |
| Animalcule (F), a minute insect        | ... | animalcules |
| Animalculum (L), „                     | ... | animalcula  |
| Analysis (G), a separation of parts    | ... | analyses    |
| Antithesis (G), opposition or contrast | ... | antitheses  |
| Apex (L), a top or point               | ... | apices      |
| Aphis (G), a minute insect on plants   | ... | aphides     |

|                                                                                     |     |                 |
|-------------------------------------------------------------------------------------|-----|-----------------|
| Apparatus (L), furniture, tools, &c. ...                                            | ... | apparatus       |
| Appendix* (L), something added ...                                                  | ... | appendices      |
| Apsis (G), a point in a planet's orbit...                                           | ... | apsides         |
| Arcanum (L), a secret... ..                                                         | ... | arcana          |
| As (L), a Roman weight and coin ...                                                 | ... | asses           |
| Aurora borealis (L), the northern lights ...                                        | ... | auroræ boreales |
| Automaton (G), a self-moving machine ...                                            | ... | automata        |
| Axis (L), that on which anything revolves ...                                       | ... | axes            |
| Bandit (Ital. <i>bandito</i> , <i>banditi</i> ), a robber ...                       | ... | banditti        |
| Basis (G), a foundation, a base ...                                                 | ... | bases           |
| Beau (F), a dressy man, a sweetheart ...                                            | ... | beaux           |
| Calx (L), a cinder ... ..                                                           | ... | calces          |
| Calyx (G), the cup of a flower ...                                                  | ... | calyces         |
| Census (L), a numbering of the people ...                                           | ... | census          |
| Cherub (Heb.), a celestial spirit ...                                               | ... | cherubim        |
| Chrysalis (G), the second state of an insect ...                                    | ... | chrysalides     |
| Crisis (G), the decisive point ...                                                  | ... | crises          |
| Criterion (G), a mark to judge by ...                                               | ... | criteria        |
| Congeries (L), a mass of small bodies ...                                           | ... | congeries       |
| Datum (L), a thing given or admitted ...                                            | ... | data            |
| Desideratum (L), a thing much wanted ...                                            | ... | desiderata      |
| Diæresis (G), the disjunction of words ...                                          | ... | diæreses        |
| Dictum (L), a saying ... ..                                                         | ... | dicta           |
| Dilettante (I), a lover of the fine arts ...                                        | ... | dilettanti      |
| Diploma (G), a deed confirming a privilege...                                       | ... | diplomata       |
| Dogma (G), a doctrinal notion ...                                                   | ... | dogmata         |
| Echinus (L), a hedgehog ... ..                                                      | ... | echini          |
| Effluvium (L), a vapor, a smell ...                                                 | ... | effluvia        |
| Ellipsis (G), an omission; an oval ...                                              | ... | ellipses        |
| Emphasis (G), a particular stress on a word                                         | ... | emphases        |
| Encomium (L), praise, commendation ...                                              | ... | encomia         |
| Ephemeris (G), { an almanac with the<br>{ daily places of the<br>{ planets ... .. } |     | ephemerides     |
| Ephemeron (G), { a sort of fly that lives }<br>{ but a day ... }                    |     | ephemera        |

\* *Appendixes* and *indexes* are generally used when the words are not applied to matters of science.



|                                                                 |     |     |                 |
|-----------------------------------------------------------------|-----|-----|-----------------|
| Erratum (L), a mistake or error                                 | ... | ... | errata          |
| Fasciculus (L), a little bundle                                 | ... | ... | fasciculi       |
| Flocculus (L), a little lock of wool, &c.                       | ... | ... | flocculi        |
| Focus (L), the point where rays meet                            | ... | ... | foci            |
| Fœtus or Fetus (L), { the young of any<br>creature              | ... | }   | foetus or fetus |
| Formula (L), a prescribed form                                  | ... | ... | formulæ         |
| Fossa (L), a dike, ditch, or trench                             | ... | ... | fossæ           |
| Fungus (L), a mushroom or toadstool                             | ... | ... | fungi           |
| Ganglion (G), a tumor or a tendon                               | ... | ... | ganglia         |
| Genius (L), an aerial spirit                                    | ... | ... | genii           |
| Genus (L), a kind or sort                                       | ... | ... | genera          |
| Gymnasium (G), { a school for athletic<br>exercises             | ... | }   | gymnasia        |
| Helix (G), a spiral line                                        | ... | ... | helices         |
| Hiatus (L), an opening or gap                                   | ... | ... | hiatus          |
| Hypostasis (G), substance, personality                          | ... | ... | hypostases      |
| Hypothesis (G), a supposition or theory                         | ... | ... | hypotheses      |
| Ignis fatuus (L), Will-o'-the-wisp                              | ... | ... | ignes fatui     |
| Impetus (L), a tendency to motion                               | ... | ... | impetus         |
| Index (L), { a pointer; an algebraical<br>sign, &c.             | ... | }   | indices         |
| Indusium (L), { the membrane covering<br>a plant                | ... | }   | indusia         |
| Iris (G), { a rainbow; the circle round<br>the pupil of the eye | ... | }   | irides          |
| Lamina (L), a thin plate or coat                                | ... | ... | laminæ          |
| Larva (L), the first state of an insect                         | ... | ... | larvæ           |
| Lemma (G), a proposition previously assumed                     | ... | ... | lemmata         |
| Macula (L), a spot                                              | ... | ... | maculæ          |
| Magus (L), a wise man                                           | ... | ... | magi            |
| Mantissa (L), the decimal part of a logarithm                   | ... | ... | mantissæ        |
| Matrix (L), the womb; a mould                                   | ... | ... | matrices        |
| Mausoleum (L), { the tomb of Mausolus;<br>any tomb              | ... | }   | mausolea        |
| Maxilla (L), the cheek- or jaw-bone                             | ... | ... | maxillæ         |
| Medium (L), { a substance through which<br>light, &c. passes    | ... | }   | media           |
| Memorandum (L), { something to be re-<br>membered               | ... | }   | memoranda       |

|                      |                                                     |                  |
|----------------------|-----------------------------------------------------|------------------|
| Metamorphosis (G),   | { a transformation or<br>change ... }               | metamorphoses    |
| Miasma (G),          | { atoms arising from putrefying<br>bodies ... }     | miasmata         |
| Minutia (L),         | a minute particular ...                             | minutiæ          |
| Momentum (L),        | the force of a moving body ...                      | momenta          |
| Nebula (L),          | a cloudy appearance ...                             | nebulae          |
| Necrosis (G),        | mortification, decay, &c. ...                       | necroses         |
| Nucleus (L),         | a kernel, &c. ...                                   | nuclei           |
| Oasis (G),           | a fertile spot in a desert ...                      | oases            |
| Parenthesis (G),     | an interruptive clause ...                          | parentheses      |
| Phalanx* (G),        | a compact body of troops ...                        | phalanges        |
| Phasis (G),          | { the appearance or face of the<br>moon &c. ... }   | phases           |
| Phenomenon (G),      | an appearance ...                                   | phenomena        |
| Pinna (L),           | { a feather; feathery part of<br>a plant... }       | pinnae           |
| Polypus (G),         | a sea animal ...                                    | polypi           |
| Postulatum (L),      | an assumed position ...                             | postulata        |
| Pupa (L),            | the second state of an insect ...                   | pupæ             |
| Rachis (G),          | { the stem of a plant from the<br>branches ... }    | rachides         |
| Radius (L),          | half the diameter of a circle ...                   | radii            |
| Radix (L),           | a root ...                                          | radices          |
| Sarcophagus (G, L),  | a stone coffin ...                                  | sarcophagi       |
| Scholium or -on (L), | an explanation or note ...                          | scholia          |
| Seraph (H),          | a celestial spirit ...                              | seraphim         |
| Series (L),          | orderly succession ...                              | series           |
| Sinus (L),           | { the breast, heart, &c.; any<br>hollow thing ... } | sinus or sinuses |
| Species (L),         | a sort or kind ...                                  | species          |
| Speculum (L),        | a mirror or looking-glass ...                       | specula          |
| Sphinx* (G),         | a fabulous monster ...                              | sphinges         |
| Stadium (L),         | an ancient lineal measure ...                       | stadia           |
| Stamen (L),          | a fine thread in a flower, &c. ...                  | stamina          |
| Status (L),          | state or condition... ...                           | status           |

\* *Phalanxes* and *Sphinxes* are met with in the best authors, as Anglicised words.

|                                                     |             |
|-----------------------------------------------------|-------------|
| Stigma (G), a puncture, &c.; a part of a flower ... | stigmata    |
| Stimulus (L), a goad or incitement ...              | stimuli     |
| Stipes (L), the stalk of a plant ...                | stipites    |
| Stratum (L), a layer or bed ...                     | strata      |
| Syllabus (L), the heads of a discourse ...          | syllabus    |
| Synopsis (G), a general view ...                    | synopses    |
| Superficies (L), a surface ...                      | superficies |
| Terminus (L), the end of a thing ...                | termini     |
| Theca (L), a sheath or case ...                     | thecæ       |
| Thesis (G), a proposition or theme ...              | theses      |
| Tumulus (L), a mound of earth ...                   | tumuli      |
| Vertex (L), the top of anything ...                 | vertices    |
| Virtuoso (I), one skilled in the fine arts ...      | virtuosi    |
| Viscus (L), an intestine or entrail ...             | viscera     |
| Vortex (L), a whirlpool ...                         | vortices    |

## 2. *On the Changes which some letters undergo in English words derived from the Greek and Latin.*

In words derived from the learned languages, there are several letters which undergo certain changes in the composition of English words, which it is necessary for the scholar to bear constantly in mind; otherwise, when he thinks he is displaying his knowledge of those tongues, it may happen that he is only exhibiting his ignorance of the laws which govern the orthography of his own. Thus:

1. The diphthongs *ai* and *oi* in Greek, and *æ* and *œ* in Latin, are rendered by *e* only in English; but *av* and *ev* remain unchanged. Examples:—

|                          |                                          |
|--------------------------|------------------------------------------|
| Gangrene, from γαγγραινα | (Lat. <i>gangræna</i> )                  |
| Sphere „ σφαῖρα          | ( „ <i>sphæra</i> )                      |
| Ethereal „ αἰθερίος      | ( „ <i>ætherius</i> or <i>æthereus</i> ) |
| Hemorrhage „ αἱμορραγία  | ( „ <i>hæmorrhagia</i> )                 |
| Economy „ οἰκονομία      | ( „ <i>œconomia</i> )                    |
| Cemetery „ κοιμητήριον   | ( „ <i>cæmeterium</i> )                  |

So, *estimation* from *æstimatio*, *era* from *æra*, *federal* from *fædus*, and *fetid* from *fætibus*; but *autograph* from αὐτογραφῆ, *auto-*

*maton* from *αυτοματον*, *eulogy* from *ευλογία*, and *euphony* from *ευφωνια*.

*Remark.*—This rule holds good in all cases, with the exception of proper names, and a few other words, which *we* have adopted *unchanged in any respect*; such as *Cæsar*, *Bæotia*, *Eubæa*, *fœtus*, *æsophagus*, &c. But when *any change whatever* is made in a word (in other terms, when it is Anglicised), it ought *always* to follow the general rule. Hence we have *Egypt* from *Ægyptus*, *Esop* from *Æsopus*, *archeology* from *αρχαιολογια*, *anapest* from *anapæstus*; with numerous other words. But neither the French, Italians, nor Spaniards, allow *any* such exceptions, but systematically, logically, and correctly according to their respective systems of orthography, discard the diphthongs in *every* case. Hence they spell *César* and *Cesar*, *fétus* and *feto*, &c. &c., invariably without them.

2. The Greek *υ* is rendered by *y*, *ου* by *u*, and *ει* by *i* (but sometimes by *e*). Examples:—

|            |      |               |                          |
|------------|------|---------------|--------------------------|
| Gymnasium, | from | γυμνασιον     | (Lat. <i>gymnasium</i> ) |
| Lycurgus   | ,,   | Λυκουργος     | ( „ <i>Lycurgus</i> )    |
| Thucydides | ,,   | Θουκυδιδης    | ( „ <i>Thucydides</i> )  |
| Uranus     | ,,   | Ουρανος       | ( „ <i>Uranus</i> )      |
| Iphigenia  | ,,   | Ιφιγενεια     | ( „ <i>Iphigenia</i> )   |
| Darius     | ,,   | Δαρειος       | ( „ <i>Darius</i> )      |
| Idolatry   | ,,   | ειδωλολατρεια | ( „ <i>idololatria</i> ) |
| Medea      | ,,   | Μηδεια        | ( „ <i>Medea</i> )       |
| Nile       | ,,   | Νειλος        | ( „ <i>Nilus</i> )       |

3. The Greek terminations *ος* and *ον* are *mostly* rendered by *us* and *um* (sometimes by *os* and *on*) both in Latin and English. Examples:—

|                    |  |                    |
|--------------------|--|--------------------|
| λωτος, lotus       |  | εγκωμιον, encomium |
| κολοσσος, colossus |  | Λυκαιον, Lyceum    |

4. The letter *γ* before another *γ*, or before *κ*, *ξ*, or *χ*, is changed into *n* both in Latin and English; because these letters nearly represent the *sound* given to the Greek. Hence we have *angelus* and *angel* from *αγγελος*, *lynx* from

λυγξ, *incline* and *inclino* from ἐγκλινω, and *enchiridion* from ἐγχειριδιον, &c. &c.

5. The Greek κ becomes *c* in English, and is pronounced as *s* before the vowels *e*, *i*, and *y*; but as *k* before *a*, *o*, and *u*. Examples:—

|            |      |           |                          |
|------------|------|-----------|--------------------------|
| Cathedral, | from | καθεδρα   | (Lat. <i>cathedra</i> )  |
| Ceramic    | „    | κεραμικος |                          |
| Cimmerian  | „    | Κιμμεριος | ( „ <i>Cimmerianus</i> ) |
| Cycle      | „    | κυκλος    | ( „ <i>cyclus</i> )      |
| Cacophony  | „    | κακοφωνια |                          |
| Custody    | „    | κουστωδια | ( „ <i>custodia</i> )    |

6. The Greek χ is rendered in English by *ch*, which has the sound of *k* before a vowel, as seen in the words *architect*, *archive*, *archangel*, *architrave*, &c.; although, before a consonant, *ch* is pronounced as *tsh*; as in the words *archbishop*, *archdeacon*, &c.

*Remark.*—Want of attention to these rules, or rather, perhaps, I should say, ignorance of them, is a constant source of error and irregularity in the spelling of some writers, ambitious of displaying their acquaintance with that of the learned tongues. Hence we constantly meet with such anomalies as *archæology*, *fætid*, *æra*, *palæography*, *kaleidoscope*, &c. &c.; and there is a society in London calling itself the *Orthopædic* Society: but how they form the word I am quite at a loss to divine. It is neither from the Greek nor the Latin, nor yet formed by a mingling of the two languages. For, supposing the latter part of the word to be taken from the Latin, it ought to be *pedic* (from *pēs*, *pedis*), and if from the Greek, *podic* (from πους, ποδος); for words of this sort are derived from the *genitive* case, and not from the *nominative* (which, however, would not here cure the error); as we have *generic* from *generis* (not from *genus*), *multitudinous* from *multitudinis* (not from *multitudo*); *steatic* from στεατος (not from στεαρ), and *steatine* (Gr. στεατινος); not *stearic* and *stearine*, as sometimes ignorantly written. So we write *tendonous* or *tendinous*, because *tendo* takes either *i* or *o* in its *genitive* case.



3. '*Shall and Will.*'

As the proper use of these words is sometimes mistaken, especially by the natives of Ireland, I subjoin the following apt remarks, copied from Lindley Murray's English Grammar, p. 98.

*Will*, in the first person singular and plural, intimates resolution and promising; in the second and third persons, only foretells: as, 'I will reward the good, and will punish the wicked;' 'We will remember benefits, and be grateful;' 'Thou wilt, or he will, repent of that folly;' 'You or they will have a pleasant walk.'

'*Shall*, on the contrary, in the first person, simply foretells; in the second and third persons, promises, commands, or threatens: as, 'I shall go abroad;' 'We shall dine at home;' 'Thou shalt, or you shall, inherit the land;' 'Ye shall do justice, and love mercy;' 'They shall account for their misconduct.'

"These observations respecting the import of the verbs *will* and *shall*, must be understood of explicative sentences; for when the sentence is interrogative, just the reverse, for the most part, takes place: thus, 'I *shall* go; you *will* go;' express event only; but, 'Will you go?' imports intention; and, 'Shall I go?' refers to the will of another. But, 'He *shall* go,' and 'Shall he go?' both imply will, expressing or referring to a command.

"When the verb is put in the subjunctive mood, the meaning of these auxiliaries likewise undergoes some alteration; as the learners will readily perceive by a few examples: 'He shall proceed,' 'If he *shall* proceed;' 'You *shall* consent;' 'If you *shall* consent.' These auxiliaries are sometimes interchanged, in the indicative and subjunctive moods, to convey the same meaning of the auxiliary: as, 'He *will* not return,' 'If he *shall* not return;' 'He *shall* not return,' 'If he *will* not return.'"

4. Words ending in '*in*' or '*ine*.'

This is a termination of words which is far from being settled in the English language; for, although we con-

stantly find *canine, divine, feline, marine, alkaline, strychnine, &c.*, we as often meet with *fibrin* as *fibrine*, and *Augustin, Augustine; creatin, creatine; cholesterin, cholesterine; proteïn, proteine, &c.*

This anomaly arises from the fact that words of this sort are generally derived from Greek words in *ινος* or Latin words in *inus*, where the *i* is sometimes long and sometimes short; the former case necessarily requiring the elongating *e* at the end of English derivatives, and the latter discarding it.

I will give the rules on this subject, as laid down by competent authority, for the guidance of the press-corrector and compositor, although, in my own opinion, the ending *ine* seems preferable in all cases.

As regards Greek words, Passow says, in his 'Doctrine of Greek Prosody,' p. 73 :—

"*Iota* is long in names of people, and masculine proper names; viz. *Δατῖνος, Αρχῖνος, &c.*, with their derivatives; likewise in appellatives which have the accent on the penultima; viz., *Γυρῖνος, ερυθῖνος, εχῖνος, &c.*; and in some which have the accent on the ultima; viz. *ερίνδος* and *χαλῖνός*, with their derivatives.

"Those substantives in *ινος* and *ινον* which have the accent on the antepenultima, generally shorten the *ι*; but exceptions are frequent; viz., *κἀμῖνος, κύμῖνον, κυκλάμῖνος, &c.*

"*Iota* is short in most adjectives in *ινος*; viz. *βυσσῖνος, δαφνῖνος, ελατῖνος, ὑακινθῖνος, δειελῖνος, ειαρῖνος, αληθῖνος, θαμῖνος, &c.*;" but some are common.

And in Dr. Adam's Latin Grammar, p. 263, the following remarks will be found respecting the Latin termination *inus* :—

"Adjectives in *inus* derived from inanimate things, as plants, stones, &c.; also from adverbs of time, commonly shorten the penultimate; as, *amaracῖnus, crocῖnus, cedrῖnus, fagῖnus, oleagῖnus, adamantῖnus, crystallῖnus, crastῖnus, prisῖnus, perendῖnus, carῖnus, annotῖnus, &c.*"

Nevertheless, in English, we spell *adamantine*, *crystalline*, *pristine*, &c.

“ Other adjectives in *inus* are long ; as *agninus*, *caninus*, *leporinus*, *binus*, *trinus*, *quinus*, *austrinus*, *clandestinus*, *Latinus*, *marinus*, *supinus*, *vespertinus*, &c.”

In accordance with which, we spell *marine*, *canine*, *clandestine*, *supine*, &c. ; but, against analogy, *Latin*.

### 5. Abbreviations used in Chemical Works.

The following abbreviations are used in books of this character, for simple bodies. The list should have appeared in the chapter devoted to Abbreviations, in the First Part ; but, owing to an oversight, was omitted.

#### SIMPLE BODIES.

|                                |                             |                            |
|--------------------------------|-----------------------------|----------------------------|
| Ag. Silver ( <i>argentum</i> ) | Gl. Glucinum                | Pt. Platinum               |
| Al. Aluminum                   | H. Hydrogen                 | Rh. Rhodium                |
| Ar. Arsenic                    | Hg. Mercury                 | Ru. Ruthenium              |
| Au. Gold ( <i>aurum</i> )      | I. Iodine                   | S. Sulphur                 |
| Az. Azote (nitrogen)           | Ir. Iridium                 | Sb. Antimony               |
| B. Bromine                     | K. Potassium                | Se. Selenium               |
| Ba. Barium                     | La. Lanthanium              | Si. Silicon                |
| Bi. Bismuth                    | Li. Lithium                 | Sn. Tin ( <i>stannum</i> ) |
| Bo. Boron                      | Mg. Magnesium               | St. Strontium              |
| C. Carbon                      | Mn. Manganese               | Ta. Tantalum               |
| Ca. Calcium                    | Mo. Molybdenum              | Te. Tellurium              |
| Cd. Cadmium                    | Na. Sodium                  | Th. Thorium                |
| Ce. Cerium                     | Ni. Nickel                  | Ti. Titanium               |
| Cl. Chlorine                   | No. Niobium                 | Tr. Terbium                |
| Co. Cobalt                     | Nr. Norium                  | U. Uranium                 |
| Cr. Chromium                   | O. Oxygen                   | Va. Vanadium               |
| Cu. Copper ( <i>cuprum</i> )   | Os. Osmium                  | W. Tungsten                |
| Di. Didymium                   | Pb. Lead ( <i>plumbum</i> ) | Y. Yttrium                 |
| Er. Erbium                     | Pd. Palladium               | Zn. Zink                   |
| Fe. Iron ( <i>ferrum</i> )     | Pe. Pelopium                | Zr. Zirconium              |
| Fl. Fluorine                   | Ph. Phosphorus              |                            |

Compound bodies are denoted by a combination of those letters and *superior* or *drop* figures : thus, AgO signifies protoxide of silver ; ArO<sup>3</sup>, arsenic acid ; Cr<sup>2</sup>O<sup>3</sup>, sesquioxide of chromium ; CuO<sup>2</sup>, peroxide of copper, &c. &c.

6. *Collective Nouns.*

Collective nouns are of two kinds, distinguished by some as *general* and *partitive*, and by others, as *definite* and *indefinite*. The former denote a union of persons or things forming a definite body, and acting or taken as a whole,—such as ‘army,’ ‘regiment,’ ‘parliament,’—and require a verb *in the singular*; but the latter denote a collection of persons or things not constituting a united and definite body, acting as a whole, but taken separately or individually,—such as ‘folk,’ ‘people,’—and require a verb *in the plural*. Examples :—

The parliament *was* assembled.

The regiment *is* disbanded.

The army *was* victorious.

The townsfolk *had* met together for the purpose of consultation, and *were* much divided in opinion.

The common people easily *discern* the real qualities of their rulers, and *express* their opinions without much reservation, unless awed by fear.

It is to be observed, however, that the *same word* may be at one time a *collective general*, and at another, a *collective partitive*, according to the sense in which the word is applied. Examples :—

The committee *was* composed of ten members.

The jury *was* forthwith empanelled.

This family *has been* long settled in the country.

That is, as *definite bodies*, taken as a whole. But we say, with equal propriety,—

The committee *were* of different opinions.

The jury *were* far from being unanimous in *their* verdict.

The family *were* formerly hereditary sheriffs of the county.

That is, regarded in their separate *members*; which word, or some such-like, is understood in each case: for

neither the committee, nor the jury, nor the family, could, as *united bodies*, act in the mode here assigned to them. Hence, a verb in the plural is correct : for it is the sense which must determine the proper application of the rule in all cases.

This rule, of the *sense*, applies in other cases besides those of *nouns of multitude*, as they are called by some ; for it is that which sometimes renders correct a *verb in the singular* after two nouns united by the conjunction *and*. For this reason it is correct to say,—‘ The rise and fall of the tide *is* six feet ;’ for the *sense* is, that the *distance* measured by the sea’s flux and reflux reaches to that number of feet, and not each of them six feet of *different* space.

In French, a collective partitive, followed by a genitive plural, governs the verb in the singular when itself is preceded by a *definite article* or *demonstrative pronoun* ; as,

*La multitude des étrangers rend le pain cher.*

*Ce peu de plantes mérite votre attention.*

Otherwise, that is, if the noun substantive be not preceded by a definite article or demonstrative pronoun, the verb must be in the plural. Example :—

*Une multitude de chrétiens s’égarent tous les jours.*

So, in Spanish, if a collective noun is followed by a word in the singular, the verb must be singular ; but if the collective noun is followed by a word in the plural, the verb is also plural. Examples :—

*Una gran multitud de gente acudia de cada parte.*

*Una tropa de Cosacos lijeros como el viento, fatigaban al ejercito Frances en su retirada.*





## CHAPTER X.

ABSTRACTS OF ACTS OF PARLIAMENT RELATIVE TO  
PRINTERS.

VARIOUS enactments have, from time to time, been promulgated by the legislature of this country for the regulation of the printing business, under the plea of restraining its license, or checking the dissemination of seditious, libellous, irreligious, blasphemous, or immoral publications. Some restriction undoubtedly may be required on those grounds ; but it has more frequently happened, that the real reason for wishing to restrain the liberty of the press, has been a consciousness on the part of the governing powers, that their actions would not bear the test of this searching investigator ; and they have therefore preferred to endeavour to prevent all inquiry into their conduct, rather than run the risk of having their actions exposed to the light of day, and the consequent condemnation of those whom they have plundered and oppressed under the guise of governing.

Hence it becomes necessary that the printer should be acquainted with the laws which affect him in his daily occupation, in order that he may avoid exposing himself to the pains and penalties to which he is still liable. I have therefore thought it advisable to append a short chapter, containing brief notices of those Acts of Parliament which have been passed from time to time, as occasion arose, or the interest of the government or of society was thought to require.

By the Act 13 Geo. II. cap. 19 (to restrain and prevent the excessive increase of horse-races, &c.), it is enacted, "That every person or persons who shall make, print, publish, advertise, or proclaim any advertisement or notice of any plate, prize, sum of money, or other thing of less value than fifty pounds to be run for by any horse, mare, or gelding, shall forfeit and lose the sum of one hundred pounds."

By the Act 25 Geo. II. cap. 36 (for the better preventing thefts and robberies), it is enacted, "That any person publicly advertising a reward with 'No questions asked,' for the return of things which have been stolen or lost, or making use of any such words in such public advertisement, &c., shall for every such offence forfeit fifty pounds."

The Act 39 Geo. III. cap. 79 (for the more effectual suppression of societies established for seditious and treasonable purposes), contains several provisions and penalties respecting printers, letter-founders, and printing-press makers.

Sect. 23 enacts, "That from and after the expiration of forty days from the day of passing this Act, every person having any printing-press, or types for printing, shall cause a notice thereof, signed in the presence of and attested by one witness, to be delivered to the clerk of the peace acting for the county, stewartry, riding, division, city, borough, town, or place where the same shall be intended to be used, or his deputy, according to the form prescribed in the schedule hereunto annexed; and such clerk of the peace, or deputy respectively, shall, and he is hereby authorized and required to grant a certificate in the form prescribed in the schedule hereunto annexed, for which such clerk of the peace, or deputy, shall receive the fee of one shilling, and no more; and such clerk of the peace, or his deputy, shall file such notice, and transmit an attested copy thereof to one of his Majesty's principal secretaries

of state; and every person who, not having delivered such notice, and obtained such certificate as aforesaid, shall, from and after the expiration of forty days next after the passing of this Act, keep or use any printing-press or types for printing, or, having delivered such notice and obtained such certificate as aforesaid, shall use any printing-press or types for printing in any other place than the place expressed in such notice, shall forfeit and lose the sum of twenty pounds.”\*

Sect. 24 exempts his Majesty's printers, and the public presses belonging to the universities.

Secs. 25 and 26 relate to type-founders and press-makers.

Sect. 27 enacts, “That from and after the expiration of forty days after the passing of this Act, every person who shall print any paper or book whatsoever, which shall be meant or intended to be published or dispersed, whether the same shall be sold or given away, shall print upon the front of every paper, if the same shall be printed on one side only, and upon the first and last leaves of every paper or book which shall consist of more than one leaf, in legible characters, his or her name, and the name of the city, town, parish, or place, and also the name (if any) of the square, street, lane, court, or place, in which his or her dwelling-house, or usual place of abode shall be; and every person who shall omit so to print his name and place of abode on every such paper or book printed by him, and also every person who shall publish or disperse, or assist in publishing or dispersing, either gratis or for money, any printed paper or book which shall have been printed after the expiration of forty days from the passing of this Act, and on which the name and place of abode of the person

\* It is but the other day that a printer of Carey Street, Lincoln's-Inn Fields, very nearly failed in a suit for upwards of £200, by not complying with this requisition.

printing the same shall not be printed as aforesaid, shall, for every copy of such paper so published or dispersed by him, forfeit and pay the sum of twenty pounds."

Sect. 28 exempts papers printed by authority of either House of Parliament.

Sect. 29 enacts, "That every person who, from and after the expiration of forty days after the passing of this Act, shall print any paper for hire, reward, gain, or profit, shall carefully preserve and keep one copy (at least) of every paper so printed by him or her, on which he or she shall write, or cause to be written or printed, in fair and legible characters, the name and place of abode of the person or persons by whom he or she shall be employed to print the same : and every person printing any paper for hire, reward, gain, or profit, who shall omit or neglect to write, or cause to be written or printed as aforesaid, the name and place of his or her employer, on one of such printed papers, or to keep or preserve the same for the space of six calendar months next after the printing thereof, or to produce and show the same to any justice of the peace, who, within the said space of six calendar months, shall require to see the same, shall, for every such omission, neglect, or refusal, forfeit and lose the sum of twenty pounds."

FORM OF NOTICE to be given to the Clerk of the Peace, that any Person keeps any Printing-Press or Types for Printing.

*To the Clerk of the Peace for ———— [here insert the county, stewartry, riding, division, city, borough, town, or place,] or his deputy.*

*I, A. B. of ———— do hereby declare that I have a printing-press and types for printing, which I propose to use for printing within ————, and which I require to be entered for that purpose, in pursuance of an Act passed in the thirty-ninth year of his Majesty King George the*



*Third, entitled, "An Act for the more effectual suppression of societies established for seditious and treasonable purposes, and for better preventing treasonable and seditious practices."*

*Witness my hand this — day of —.*

*Signed in the presence of —.*

An Act was passed on the 10th of June, 1811, to amend and explain the above Act, by which it is enacted, "That nothing in the 27th section of the said Act contained shall extend to make any person or persons offending against the same liable to more than twenty-five forfeitures or penalties for printing, or publishing, or dispersing, or assisting in publishing or dispersing, any number of copies of one and the same paper or book, contrary to the said section of the said Act."

By the 2nd section of this Act, power is given to magistrates to mitigate the same to any sum not less than £5, with all reasonable costs incurred in the prosecution ; and by the 4th section, persons convicted under this amended Act may, if they think themselves aggrieved, appeal to the Quarter Sessions ; where the justices, if they see cause, may mitigate any penalty or penalties, and may order any money to be returned which shall have been paid or levied under any conviction as aforesaid, and may also order and award such costs to be paid by either party to the other as they shall think and judge reasonable.

The Act 60 Geo. III. cap. 9, to subject certain publications to the duties of stamps upon newspapers,\* and to make other regulations for restraining the abuses arising from the publication of blasphemous and seditious libels. December 30, 1819.

\* Newspapers, not exceeding 2,295 square inches superficies, exclusive of outer margin, can be sent through the post-office for a penny stamp ; beyond those dimensions an additional halfpenny stamp is required, up to 3,443 inches, and another halfpenny up to 4,591 inches, whether supplements or not.



Sect. 1. All pamphlets and papers containing any public news, intelligence or occurrences, or any remarks or observations thereon, or upon any matter in church or state, printed in any part of the United Kingdom for sale, and published periodically, or in parts or numbers, at intervals not exceeding twenty-six days between the publication of any two such pamphlets or papers, parts or numbers, where any of the said pamphlets, &c., shall not exceed two sheets, or shall be published for sale for a less sum than sixpence, exclusive of the duty, shall be deemed and taken to be newspapers, agreeably to the Act of the 38th Geo. III., and subject to all the rules, &c., of all former Acts regarding newspapers, &c.

Sect. 2. No quantity of paper less than 21 inches in length, and 17 in breadth, to be deemed a sheet.

Sect. 3. No cover or blank leaf upon which any advertisement or other notice shall be printed shall be deemed part of a pamphlet.

Sect. 4. Publications of the above nature, at intervals exceeding twenty-six days, to be published on the first day of every calendar month, or within two days before or after. Penalty £20.

Sect. 5. The price and day of publication to be printed on all periodicals;\* penalty for omission £20. Persons liable to the above penalty for selling, or exposing for sale, any of the said publications for a less price than sixpence.

Sect. 6. Price not to extend to the allowance made to distributors, who buy to sell again.

Sect. 7. Pamphlets liable to the stamp duties freed from all regulations respecting pamphlets.

Sect. 8. Persons not to print or publish newspapers, &c., or pamphlets of two sheets or under, of the above description, without entering into recognizance, or giving

\* It is now necessary that the day of publication of periodicals shall be printed on the corner of the headline of every page, and in the heading of the first.

bond for securing fines upon conviction for libels. Penalty £20.

Sect. 9. If sureties pay any part of the money for which they are bound, or become bankrupts, new recognizance with sureties must be given. Penalty £20.

Sect. 10. Sureties may withdraw from their recognizance, upon giving twenty days' previous notice, in writing, to the commissioners or distributors of stamps in the district, and also to the printer or publisher ; sureties not to be liable after the expiration of such notice. Bond or new sureties to be given before any more numbers are published: for every such offence, penalty £20.

Sect. 11. Bonds not subject to stamp duties.

Sect. 12. Lists of recognizances to be sent to the Commissioners of Stamps four times a year ; bonds, within ten days after the execution.

Sect. 13. Extending the provisions of former Acts relative to the delivery of newspapers, &c. to the Commissioners of Stamps. Penalty for neglect of delivery of such pamphlets or papers, £100.

Sect. 14. Commissioners refusing to take any pamphlet or paper, to give, if required, a certificate of such refusal.

Sect. 15. Persons selling papers, &c. not duly stamped, to be fined £20. [*Obsolete.*]

Sect. 16. Recognizance, in case of libel, to be of good behaviour, as well as to appear to answer.

Sect. 17. Fines, penalties, &c. to be recovered by action of debt, bill, plaint, or information, &c. ; not more than £100 to be recovered before justices of the peace, for any penalty incurred in one day.

Sect. 18. Two or more justices to hear and determine offences committed against this Act, within the limitation of three months ; magistrates have power to mitigate penalties to one-fourth ; reasonable costs, &c. must always be paid.

Sect. 19. Persons refusing to appear and give evidence,

when summoned as witnesses, without satisfactory excuse to the magistrates, shall forfeit for each offence the sum of £20.

Sect. 21. Order or conviction of justices not to be removed into any court whatever, nor can the execution be superseded.

Sect. 22. No action for penalties shall be commenced but in the name of the Attorney-General, in England and Ireland, and Advocate for Scotland, or some officer of the stamp duties.

Sect. 23. Duties to be under the management of the Commissioners of Stamps.

Sect. 24. Duties and discounts to be paid and allowed according to the provisions of former Acts.

Sect. 26 contains the following exceptions :—Acts, &c., printed for Government, School Books, subjects on Devotion, &c., Daily Accounts, Bills of Goods imported and exported, Warrants and Certificates for the delivery of goods, Weekly Bills of Mortality, Lists of Prices Current, State of the Markets, Accounts of the Arrival and Sailing of Merchant Ships, &c. &c., provided they contain nothing more than the usual matter.

Sect. 27. Reprinted works published in numbers not chargeable with the stamp duty, provided that it had been printed two years, and not first published in parts or numbers. [*Obsolete.*]

---

In addition to what is above stated, the following remarks will be found of importance to the printer :—

By 6 & 7 Wm. IV. c. 76, it is enacted that every newspaper shall have at the end of the last column, or across the bottom of the last page, the name and residence of the printer and publisher, the place of publication, the date, and the price, under a penalty of £20.

Declarations made by proprietors of newspapers are to

be renewed whenever any printer, publisher, or proprietor named therein, shall be changed, or whenever the title, or the office of printing or publication, shall be changed, or whenever the Stamp Office shall require a renewal thereof, under a penalty of £50.

No proprietor of a paper can recover damages, before being registered, for the non-performance of a contract for the printing of his paper; nor can a printer making a false declaration sue the proprietors for anything connected with the business of the paper.

---

# INDEX.

- A* or *an* before a vowel or silent *h*, i, 24; reasons for it, 24, 25
- Abbreviations, list of, 199—213; of books of Scripture, 199; of names of months, 200; of titles of honor, office, &c., 200—205; miscellaneous, 205; French, 209; German, 210; of Greek and Latin authors, 211; chemical, ii, 251
- Able* and *ible*, as terminations, i, 38
- Abridgement*, *acknowledgement*, &c., correct in orthography, i, 55
- Ac* or *ack*, and *oc* or *ock*, Dr. Webster's rule respecting words ending in, i, 20
- Accent, its power in the formation of derivative words, i, 58, &c.
- Accents, i, 169; the grave, its use in poetry, 170; never occurs in Spanish, *ib.*; peculiar property of the circumflex in French, *ib.*; Greek, ii, 159, 160; where placed in diphthongs, 160; Hebrew, 167
- Accentual marks, i, 169
- Acts of Parliament relating to printers, ii, 254—262.
- Addresses, direct, how pointed, i, 126
- Adjectives, at the end of a compound word, how changed in the plural, i, 28; two or more in succession, how pointed, 121; derived from proper names, are begun with a capital, 180.
- Adverbs, conjunctions, &c., rules for their proper punctuation, i, 122
- Advertising, restrictions respecting, ii, 255
- Advertisements, standing, method of charging, ii, 131
- Affirmations, their nature, i, 95; their connection, 114; incidental, how punctuated, 117
- Affixes, or terminations, how divided, i, 85
- Albion, specimen of the letter, ii, 35
- Aldus of Venice invents Italic type, ii, 11
- Algebraical work, how charged for, ii, 132
- Also*, more correct than *also*, i, 15
- Alphabets, Saxon, ii, 156; Greek, 158; Hebrew, 164; Syriac, 173; Ethiopian, 176; Chinese, *ib.*; Persi-Arabic, 178-9; Devanagari, 184; German, 190
- An unicorn*, inharmonious and incorrect, i, 24
- Ance* or *ence*, the terminations, i, 38a
- Ankle*, preferable to *ankle*, i, 39
- Antique, letter so named, ii, 35
- Antre*, an anomalous word, i, 39
- Apostrophe, rules for its proper application, i, 156
- Appeal cases, how charged, ii, 128
- Apprentice, what ought to be his qualifications, ii, 39, 40
- Apprentices, none allowed on daily papers, ii, 129
- Article, the definite, its power in constituting a proper name, i, 178 n.
- As follows*, or *as follow*, observations thereon, i, 45
- Assistants on newspapers, how paid, ii, 129
- Astronomical signs, i, 184
- Attorney-General, no action to be commenced against printers without his sanction, ii, 262
- Auctioneers' catalogues, method of charging, ii, 125; remarks on their style, &c., 200.
- Augustine, Black, Elizabethan, Alhambra, &c., specimens of those letters, ii, 36



Authors, advice to, as to preparing copy, i, 242; should return their proofs without delay, 245

## B.

Backs and gutters, misnomers, ii, 111

Baskerville an eminent English printer, ii, 25; met with little encouragement, *ib.*

Bastard founts, how charged, ii, 118; Mr. Day's remarks on, 220

Beeswax, a correct mode of spelling the word, i, 69

Befal, befel, miscal, downfal, &c., absurd anomalies, i, 15

Bills in Parliament, scale of prices for, i, 133

Blank pages, may be filled up, ii, 133

Booth, Mr., his remarks on the formation of the plural of nouns ending in *y*, i, 29

Borders, how charged, ii, 131

Bottom-notes, best mode of arranging, i, 168; how charged, ii, 121; proper size of type for, 230

Bracket, when employed, i, 165

Breaks, remarks on, ii, 222

Breathings, Greek, explained, ii, 159

British Museum, specimens of early inscriptions in, ii, 3

Broad-sides, method of charging, ii, 126; remarks on setting out, 199

## C.

*C*, as a final letter, very uncommon, i, 19; *soft*, always followed by a final *e*, 22; some peculiarities respecting, 39

Calendar, alteration of by Pope Gregory XIII, i, 188

*Can*, remarks on the word, i, 33

Cancels, how charged, ii, 223

*Cannot* and *canst not*, observations on the words, i, 33

*Canvas*, different ways of spelling the word, i, 13 n.

Capital letters, rules for their proper employment, i, 174—183; none in Hebrew, &c., 174; nothing else formerly used by the Greeks and Romans, *ib.*; their use entirely arbitrary, *ib.*; all nouns substantive formerly honored with, *ib.*

Cards, their various sizes and names, ii, 202

Case, absolute, rules for its punctuation, i, 128

Cases, plan of a pair of ordinary ones, ii, 41; Poulter's combined, 152; pair of Greek, 162-3; Hebrew, 169—171; Persi-Arabic, 182-3; Music, 196-7

Caslon, William, the first typefounder of eminence in England, ii, 25

Casting off copy, method of effecting, ii, 223—227

Caxton, the first English printer, ii, 11; examination into the claims of his rivals, 12; his claim established, 20; died in 1491, 24

Cedilla, its use explained, i, 171

*Center*, more analogous than *centre*, i, 7

Chancery Bills, how charged, ii, 128 n.

Chapel, origin of the term, ii, 20

Check-book, plan of, ii, 54

Chinese, the earliest printers, ii, 4

Circulars, remarks on composing, ii, 200

*Ck*, as a termination, Dr. Webster's dictum on the subject, i, 20; Dr. Johnson's practice defended, 21-22

Clarendon, a kind of ornamental letter, ii, 36

Clauses introduced by a conjunction, how pointed, i, 123

*Clef*, an irregular spelling, i, 12

Clicker, his duties, ii, 48 *et seqq.*

Clickership, what it is, ii, 45

Collective nouns, remarks on, ii, 252; in French, 252; in Spanish, *ib.*

Colon, the rules for its application, i, 135—138; its use in the Psalms, 138

Column matter, definition of and charge for, ii, 128

Comma, the, rules for its use, i, 115—132; not required after contractions in notes, 168

Commas, inverted, double, i, 152; single, 153, 172; practice of Scotch printers with regard to, 153; double, not inverted, 172

Commissioners of Stamps, lists of recognizances to be sent to periodically, ii, 261

Companionships, method of working in, ii, 45 *et seqq.*

Complement or attribute of a proposition, its explanation, i, 93

Composing, method to be adopted in, ii, 42 *et seqq.*

Compound words, rules for their proper formation, i, 67—80; what constitutes a compound word, 68; rules for ascertaining what are, 74, &c.

Consonant between two vowels, how divided, i, 81  
 Consonants, mute, rarely doubled at the end of a word, i, 18; sometimes doubled before affixes of words, sometimes not, 58; reasons for these anomalies, 58—62; double, how divided, 83  
 Contents, letter proper for, ii, 223  
 Conversation matter, remarks thereon, i, 154—156  
 Copula of a proposition, what it is, i, 93  
 Copy, proper method of preparing, i, 241  
 Copy of everything printed, to be preserved, ii, 257  
 Correcting, symbols used in, i, 238; mode of proceeding in, ii, 55  
 Correctors of the press, ought to be printers, i, 243; their qualifications, *ib.*  
 Corsellis, supposed to have first practised the art of printing in England, ii, 13  
 Coster, considered by some the first printer, ii, 7; examination of his claims, 7—10  
*Crystalize*, better than *crystallize*, i, 56  
 Cycles, what they are, i, 192

## D.

Dagesh, its use in Hebrew, ii, 166; in Syriac, 175  
 Dash, or rule, sometimes used very capriciously, i, 147; rules for its proper employment, 147—151; sometimes used instead of the parenthesis, 149; does not dispense with the ordinary points, 148, 150; is commonly used where there is an ellipsis of the word *namely*, 150; a semicolon may sometimes be substituted for it, *ib.*; is used after a side-head, &c., *ib.*  
 Dates, in early-printed books, frequently erroneous, ii, 17  
 Day, accounted to begin at various points by different nations, i, 187  
 Decimal point, observations thereon, i, 194 n.  
 Dedications, mode of composing, ii, 233  
*Defense*, *pretense*, &c., remarks on, i, 40  
 Derivative and inflected words, how formed, i, 55—66  
 Diæresis, its use explained, i, 170

Diæresis letters, mostly unnecessary in English, i, 31; in Greek words, ii, 160  
 Diamond, how charged, ii, 118  
 Diastole, explanation of the term, ii, 160  
 Dictionary matter, how charged, ii, 119  
 Digamma, explanation of the term, ii, 161  
 Diphthongs in the English language, i, 30; in Greek words, ii, 160; *ai* and *oi* become *e* in English derivative words, ii, 246; *ou* becomes *u*, 247; *ei* is rendered by *i* (sometimes by *e*), *b.*; *au* and *eu* remain unchanged, *ib.*  
*Dispatch* or *despatch*, i, 40  
 Distributing, advice respecting, ii, 41  
 Divisions, bad, i, 85  
 Double letters, what they are, i, 17  
*Dullness*, why preferable to *dulness*, i, 63  
*Dye*, the word an anomaly, i, 8

## E.

*E* as a vowel, the changes which it undergoes as a final letter, i, 6; is never omitted before a termination beginning with a consonant, 55; but is dropped before vowel terminations, *ib.*; except in two cases, 57; the only letter with the acute accent in French, 169  
 Echo, the, of elocutionists, punctuation to be observed with regard to, i, 149  
*Ee*, words ending in, i, 6  
 Egyptian, specimen of letter so called, ii, 35  
 Eighteens, method of imposing, ii, 83—89; how charged, 120  
 Elisions of final vowels, varying practice of different languages with regard to, i, 156—158; English practice, 159; of *i* in the verb *is*, 160; of *e* in the termination *ed*, rules respecting, 160—162  
 Ellipsis of words and letters, various ways of denoting, i, 166  
*En* becomes *em* before *b* and *p*, i, 26  
 English language, works in, how charged, ii, 117  
 English words, their most usual derivation, i, 46  
 Epochs, begun with a capital letter, i, 182; dates of various, 192  
*Er*, as a termination, preferable to *re*, i, 7; verbal nouns ending in, 37

Errata, where to be placed, ii, 233

*Excellence* and *excellency*, i, 46

Exclamation, rules as to its application, i, 142—144; used in ironical sentences, 142; wrong practice respecting, 143

Explanatory words, frequently put in Italic, or single or double quotation-marks, i, 153

## F.

**F**, the letter, its character, i, 11; why it is generally doubled at the end of words, 11, 62; why it is sometimes not, 12

*Farther* and *further*, i, 53

Faust, John, a partner of Guttemberg, ii, 7; prints the first Bible, 8; dies, probably at Paris, 9

*Ff.*, meaning of this contraction explained, ii, 211

Fines, &c., to be recovered by action of debt, ii, 261

*Finish*, explanation of the term, ii, 137

Folio, meaning of the word, ii, 65; method of imposing, 66

Poong-taon, the inventor of Chinese printing, ii, 4

Foreign languages, works in, how charged, ii, 118, 125

Foreign words and phrases, list of those in common use, i, 213—229

Forms in the rack must be looked to by the compositor, ii, 56

Forties, method of imposing, ii, 104

Portyeights, method of imposing, ii, 104—108; mode of charging, 120

French, English words derived from the, i, 48

French canon and 4-line pica, distinction between, ii, 33

Furniture, making up, ii, 52; further remarks thereon, 110; table of, for ordinary bookwork, 112; should be cut to pica ems, 202

## G.

**G**, its character as a final letter, i, 17; never ends a word having its soft sound, *ib.*; but is invariably followed by *e*, 23; *soft*, *j*, and *x*, never doubled, 61; to what syllable attached in affixes, 86

Galley, the, of what it consists, ii, 136; how charged, 143

Gamma, is often rendered by *n* in English derivative words, ii, 247

*Gas*, ought to be spelt *gass*, i, 13 n.

German principles of orthography, not always applicable in English, i, 13 n.

Globe Tavern, Fleet Street, first scale of prices adopted at, ii, 115

Grammars, spelling-books, &c., how charged, ii, 119

Great primer, how charged, ii, 118

Greek, English words from the, i, 47; how words derived from are divided, 89; how charged, ii, 124

Greek and Latin nouns in common use, list of, with their plurals, ii, 242—246

Greek and other foreign alphabets (see *Alphabets*)

Greek and other cases (see *Cases*, *Plans of*)

Guttemberg, accused of purloining Coster's type and presses, ii, 7; two brothers, both called John, but the elder distinguished by the surname of Geinsfleisch, *ib.*; monument on his tomb at Mentz, 9-10 n.

## H.

**H**, words commencing with silent, i, 25

Haerlem, its claims to be considered the place where printing was invented, ii, 7

*Half-hour*, *half an hour*, &c., observations thereon, i, 44

Hamza, what it is, ii, 180

Handbills, remarks on, ii, 201

Hands; newspaper, the various grades, ii, 59 *et seq.*

Headings, how charged, ii, 129

Head-lines, observations thereon, ii, 228

Horse-races, restriction on advertising in certain cases, ii, 255

Hyphen, the, not absolutely necessary in writing numbers, i, 77; remarks on its general application, 163; meaning of the word, *ib.*; German practice with regard to, *ib.*; used in place of the diæresis, 171

## I.

**I**, as a final vowel, i, 8; never ends a pure English word, *ib.*; its place oft supplied by *y*, *ib.*

*Ic* and *iac*, the terminations, i, 20

*ble*, termination, list of words ending in, i, 37*a*  
*Im* or *in*, as prefixes, i, 25; list of words beginning with, 26  
 Impersonal verbs, passive, rules as to their punctuation, i, 124  
 Imposing, general principles thereof, with schemes, ii, 65—109; miscellaneous observations thereon, 110; method of proceeding in, *ib.*  
 Imposition, compositor's scale of, ii, 53  
 Imprints to be placed on the first and last page of every book, &c., ii, 256  
*In* or *im*, as terminations, cause of the various modes of spelling words in, ii, 249  
*In* and *im*, as prefixes, i, 27  
 Indentions of second line in poetry, i, 166  
 Indexes, where placed, and letter proper for, ii, 228  
*Indexes* or *indices*, remarks on spelling the word, ii, 243 n.  
*Inos*, as a termination, rule for determining the quantity of, ii, 250  
 Insertions in author's proof, how charged, ii, 132  
 Intercalary days explained, i, 188  
 Interlinear matter, method of charging for, ii, 132  
 Interrogation, rules for its proper application, i, 140—142; used but once in a cumulative question, 140; not employed where a question is only stated to have been asked, 141; always used when the intention is to evoke an answer *ib.*; Spanish practice respecting, 144, 158  
 Interrogative sentences, do not always commence with a capital, i, 175  
 Intransitive verbs, their action cannot fall on a direct object, unless of cognate meaning, i, 108; may have indirect complements, 124  
*Inus*, Dr. Adam's rule on the quantity of, ii, 250  
*Ise* and *ize*, as terminations, i, 31; list of words ending in, 32  
*Ism* and *ist*, as affixes, i, 65  
*Ize*, remarks on words of this termination, i, 65

## J.

*J*, its character as a final letter, i, 17  
*Jasm*, its power explained, ii, 181  
 Jenson of Venice, invents Roman type, ii, 11  
 Job-hand, requisites for, ii, 198

Jobbing, chapter on, ii, 198—203  
 Jobs, how charged, ii, 125  
 Johnson, Dr., his presumed motives for retaining the final *ck*, i, 21-22  
*Judgement*, &c., more correct than *judgment*, &c., i, 55  
 Justification, importance of good, ii, 44

## K.

*K*, unadvisedly displaced at the end of many words, by modern printers, i, 19-20; not necessary before some terminations, 22; but indispensable in others, *ib.*  
 Kappa, becomes *c* in English, and is sounded sometimes soft, sometimes hard, ii, 248

## L.

*L* as a final letter, i, 14; sometimes repeated before affixes, and sometimes single, 63; the reasons for this, 64—66  
 Language, what it is, i, 92  
*Language*, and similar words, remark on, i, 17 n.  
 Latin, English words derived from the, i, 47; rules for the division of words from, 87  
 Law-books, list of contractions for, ii, 206—218  
 Law-work, remarks on its peculiarities, ii, 204-5  
*lb.* should never have an *s* after it, i, 197 n.  
 Ledded matter, how charged, ii, 117  
 Leaders, their use explained, i, 172  
 Leads, the proportions which they bear to the various sizes of type, ii, 29  
 Let-in notes remarks on, ii, 231  
 Letter, making up, ii, 51; dividing, 64  
 Letters, sound-sustaining, in Greek and French, i, 61 n.; of various alphabets, ii, 156—192; some in Hebrew cast broad, 164; table of similar, in Hebrew, 168; in Syriac, 175; compound in Devanagari, 188; similar ones in German, how distinguished, 191; bill of, 221-2; changes which some undergo in words derived from the Greek, 246—248  
 Lines per hour, number of, ii, 148-9; per thousand, 150  
 Liquids, as final letters, i, 16  
 Literary men, seldom make good readers, i, 243



## M.

- M**, the letter, i, 17  
**Maccaph**, its use in Hebrew, ii, 166  
**Madda**, how pronounced, ii, 180  
**Magazines**, reviews, &c., take an extra charge, ii, 120  
**Magistrates** may mitigate penalties in certain cases, ii, 258; two or more may hear and determine offences, 261; their order not to be removed, *ib.*  
**Making up letter**, remarks on, ii, 51; furniture, 52  
**Mappik**, explanation of its use, ii, 166  
**Margin**, instructions for making, ii, 113, 229; alterations of, how charged, 121  
**Martin, Mr.**, his reasons for rejecting the letter *k* at the end of words, i, 20  
**Measure**, method of making, ii, 228  
**Members of sentences**, require some point to part them from each other, i, 130  
**Mentz**, the place where printing was first practised, ii, 9  
**Middleton, Dr.**, his opinion as to the first English printer, ii, 12  
**Miscellanies**, literary, i, 24—54; practical, ii, 219—241  
**Modifying words and phrases**, how punctuated, i, 130  
**Money**, stamped with some effigy in very early ages, ii, 4  
**Monies, attornies, vallies**, incorrect in spelling, i, 29  
**Months**, of different lengths and number, at different periods, i, 189; explanation of names of, 190; table of the months of various nations, 191; names of, of the French republic, 192  
**Movable, debatable, &c.**, more correct than *moveable, &c.*, i, 56  
**Musical characters**, their form and use, ii, 193 *et seq.*  
**Mute consonant**, its characteristics, i, 18; never properly doubled at the end of a word, *ib.*

## N.

- N**, character of the letter, i, 16  
**Namely, that is, &c.**, rules for their proper punctuation, i, 131  
**Names of places and persons**, how they ought to be written, i, 70—72; mistakes frequently made in, by translators, 251; list of, in various languages, 252—269

- News-hand**, his qualifications, ii, 57 *et seq.*, 62  
**Newspapers**, routine of practice thereon, ii, 61 *et seq.*; definition of the term, 259; their dimensions limited, 260 n; printers thereof to enter into a bond, 261  
**News-work**, scale of prices for, ii, 135  
**Night-work**, when to commence, and how charged for, ii, 125  
**Notation**, literal, i, 230—237; Roman, 230; Greek, 234; Hebrew, 236; Arabic and Indian, 237; Syriac, ii, 172  
**Notes**, best way of arranging short ones, i, 167; French mode of arranging, objectionable, *ib.*; arranged tombstone fashion, 168; charge for, 121 *et seqq.*; struck out, ii, 182; different kinds of, explained, 229—231  
**Nothing, anything, none, some one, &c.**, i, 51  
**Notice**, form of that to be given to the clerk of the peace, ii, 257  
**Notice of leaving** to be given by the compositor, ii, 133  
**Nouns of weight, dimension, &c.**, i, 43; substantive, sometimes become adjectives, 72, 74; in apposition, how pointed, 127  
**Numbers**, however large, might all be written as one word, i, 77; Latin and Greek mode of writing, *ib.*; fractional, should be written in separate words, 78  
**Numbers, weights, measures, &c.**, i, 52

## O

- O**, as a final vowel, i, 9; formation of the plural of nouns ending in, *ib.*  
**O or oe**, words ending in, i, 9  
**O and oh**, as interjections, i, 143  
**Octavo**, method of imposing, ii, 71—75  
**Of**, as connected with proper names, i, 180  
**Or or our**, as terminations, i, 34; verbal nouns in *or*, 36  
**Ordinals**, two or more preceding a noun, i, 41  
**Orthography**, English, its principles explained, i, 3—23, &c.; a subject peculiarly within the province of the printer, 3; anomalous and barbarous, 4; radical changes therein impracticable, *ib.*; cannot, in practice, be reduced to phonetic principles, *ib.*



*Our*, the termination, list of words ending in, i, 35  
 Outline letter, example thereof, ii, 35  
 Overseer, value of a vigilant one, ii, 237  
 Oxford, printing in England supposed by some to have been first practised there, ii, 12

## P

Pages, must be of equal length, ii, 55; transpositions of, by whom to be rectified, 57; facing and backing, 231  
*Paid*, irregularity of the word, i, 10 n.  
 Pamphlets, method of charging, ii, 120  
 Paper, writing and printing, names and sizes thereof, ii, 203  
 Parenthesis, why so called, and rules for its proper application, i, 144—146; too many unadvisable, 145; practice regarding, not uniform in all respects, *ib.*  
 Parliamentary work, how charged, ii, 139  
 Participles and participial adjectives, i, 76  
 Particulars of estates, how printed, ii, 200  
*Pease* and *peas*, remarks on, i, 54  
 Pedigrees, how paid for, ii, 132  
 Period, or full-stop, when applied, i, 138; as a mark of contraction, 139  
 Periodical publications, how charged, ii, 141  
 Periodicals, to have the date of publication printed on every page, ii, 260  
 Personal pronouns referring to the Deity, commence with a capital, i, 176  
 Personifications, generally commence with a capital, i, 175  
*Pesh*, or *zamma*, how pronounced, ii, 180  
*Phalanxes* and *sphinxes*, met with in good authors, ii, 245 n.  
 Phonetic spelling, its advantages and disadvantages, i, 4; impossible in English, *ib.*  
 Phrases, inverted, how pointed, i, 125  
*Pica*, the standard size of type, ii, 29  
 Picking up type, hints on, ii, 42  
 Plural of words composed of a substantive and an adjective, how formed, i, 27-28; of nouns ending in *y*, 28-29; of many Latin and Greek words, how formed, ii, 242 *et seq.*  
 Poetry, Latin and Greek, remarks on, i, 157; indention proper for, 166;

first word in each line in, not always begun with a capital, 183; in notes, ii, 241  
 Points, foreigners generally insert a space before all, except the full-point, i, 158; two sometimes occur together, in German and other languages, 159 n.; Greek, ii, 161 (*see Punctuation*)  
 Pope, the, a proper name, i, 177  
 Position, standing, best for composing, ii, 42  
 Possessives, double, i, 42  
*Pound*, observations on the word, i, 43 n.; German practice respecting it, 44  
 Powers of quantities, how denoted, i, 195  
 Prefaces and introductions, proper type for, ii, 233  
 Prefixes, words beginning with, how divided, i, 84  
 Preliminary matter, how charged, ii, 131; how arranged, 232  
 Prepositions, before and after verbs, i, 49  
 Presses, various, ii, 27  
 Pressmen, answerable for their own laches, ii, 57  
 Prices, regulated by scale of 1785, ii, 115; alterations made in, in 1793 and 1800, *ib.*; advance to 5½d. per 1,000 in 1805, *ib.*; alterations made in, in 1810, 116; country, 143  
 Printer, the ultimate arbiter of orthography, i, 3; Guttenberg, the first, ii, 6; Caxton the first English, 11 *et seq.*; of a morning paper, his duties, 58  
 Printers, modern, have taken several irrational and unwarrantable liberties with orthography, i, 15; the early, concealed their art as much as possible, ii, 6, &c.  
 Printing from movable types, invented in Germany, ii, 6; spreads with wonderful rapidity, 11; somewhat retrogrades with its extension, 24; revives after the war of the French revolution, 24-25  
 Printing, block, invented by the Chinese, ii, 4; description of the process, 5; brought to Europe by Marco Polo, *ib.*; early practised in Italy, *ib.*  
 Printing-press and types, to be registered, ii, 255  
 Proof-sheet, marks used in correcting, i, 238—240; advice as to their employment, 241; mode of procedure in reading, 244; various kinds of, ii, 234

Proper names, how compounded, i, 70; the essential constituents thereof, 177; sometimes made by prefixing the article, 178 n.; French mode of hyphening, 179

Propositions, what they are, i, 93; several may be condensed into one affirmation, 100; their adjuncts, 104, &c.; inseparable subordinate, 109; incidental, 111 n.; two may sometimes be compared together without the intervention of any point, 113

Punctuation, i, 90—151; often a great stumbling-block, 90; cannot be judiciously applied to incorrect writing, *ib.*; definitions of the term, 90—92; no infallible guide in, 92; symbols used in, 97; authors need not trouble themselves much about, 242 (see the various point-marks)

## Q.

Quantity, marks of, i, 169

Quarter Sessions, appeal may be made to, ii, 258

Quarto, method of imposing, ii, 68—71

Questions, do not always require a note of interrogation, i, 140; cumulative, *ib.*

Quotation-marks, sometimes precede the interrogation and the exclamation, i, 141; remarks on their proper application, 152—156; sometimes used at the beginning of every line, 152; what space to be inserted before and after, ii, 44, 235

Quotations, by what point preceded, i, 137; not always begun with a capital letter, 183

## R.

Raphe, what it is, ii, 166

*Ratable*, preferable to *rateable*, i, 56

*Re*, as a termination, often anomalous and incorrect, i, 9, 39

Readers (see *Correctors of the Press*)

Reading-boys, ought to read distinctly and audibly, i, 244

Reference-marks, observations thereon, i, 166—168

Reprints, reduced three farthings per 1,000 in 1816, ii, 116, 127; what are, 127

Ruby and smaller type, how charged, ii, 118

Rules to be observed by compositors, ii, 237—240

Rule-work, advice respecting, ii, 235

Ruse, Mr., his remarks on making margin, ii, 113

## S.

*S*, as a final letter, i, 12; its occasional omission in the possessive case, 50; sometimes retained in the formation of compound words, *euphoniae gratia*, 69

Sans-serif, specimen of letter so named, ii, 35

Scale of prices for compositors' work, ii, 114—145; the first adopted in 1785, 114; altered at various periods afterwards, 115; fixed in 1810, *ib.*; finally settled in 1847, 116; abstract thereof, 134

Schoeffer first succeeds in casting metal type, ii, 8

Seals, impressions taken from in very remote antiquity, ii, 4

Secondary accent, its effect, i, 58

Semicolon, rules for its proper application, i, 132—135

Semivowels, as final letters, i, 11

Sentences, their nature, i, 93—97, 98—114; compound, 96, 114; how punctuated, 129

Seventytwo's, method of imposing, ii, 109

'Shall' and 'will,' rules for the proper employment of, ii, 249

Sheet, definition of the term, ii, 120

*Shyness*, *slyness*, why so spelt, i, 10

Side-notes, how charged, ii, 123; double, mode of charging, *ib.*; best method of composing, 230

Signatures, by whom invented, ii, 18; where placed, 240

Signatures and folios, table of, i, 247; help to the memory respecting, 249

Signs, mathematical, i, 193; botanical and medical, 196

*Singe* and *tinge*, remarks on forming the present participle of these words, i, 57 n.

*Sion* or *tion*, as terminations of nouns substantive, i, 38

*Sixpence*, *ninepence*, &c., i, 52

Sixteens, method of imposing, ii, 81—83; and smaller sizes, additional charge for, 120

Sixtyfours, method of imposing, ii, 107—8; how charged, 120

Skill, manipulatory, only to be ac-

- quired by practice and perseverance, ii, 28
- Slips, works sent out in, how charged, ii, 132
- Slyly*, an incorrect mode of spelling the word, i, 10
- Small-sized folios, &c., how charged, ii, 119
- Soph-parak, its use explained, ii, 166
- Spaces, between words, not anciently used, i, 174
- Spacing, instructions respecting, ii, 43
- Spoonful*, directions for forming the plural of this and similar words, i, 28
- Ss*, ought to displace single *s* at the end of many words, i, 13; remains before affixes of every kind, 66 n.
- Stereotype, invented by W. Ged, a goldsmith of Edinburgh, ii, 26; unsuccessful in his endeavors to establish it, *ib.*; rediscovered by Mr. Tilloch, *ib.*
- Stereotyped matter, how charged, ii, 118
- Style, old and new, what they are, i, 188
- Subject of a proposition, explanation of the term, i, 93; when three or more follow in succession, how pointed, 120
- Substantives, sometimes become adjectives, i, 72 *et seqq.*; &c., in pairs, not parted by a comma, 126
- Succeed, precede*, &c., i, 32
- Sunday papers, wages on, ii, 135
- Superior letters and figures, sometimes used as reference-marks, i, 167
- Supernumeraries on newspapers, ii, 59
- Sureties, to be given by newspaper printers, ii, 260; may withdraw from their recognizances, 261
- Syllabication, i, 81—89; practice of English printers respecting, 81
- Symbols, miscellaneous, used in printing, i, 172; astronomical, algebraical, mathematical, botanical, medical, &c., 184—198
- Syriac, observations on the alphabet, ii, 174 *et seq.*
- T.**
- T*, the letter, frequently interposed between words in French, i, 61 n.
- Table of prices of letters, from 10,000 to 50,000, ii, 146-7
- Tables, the various columns of, should be set in a distinct measure, ii, 236
- Tabular and Table-work, definition of and charge for, ii, 129
- Taking copy, observations thereon, ii, 50
- Talc* and *talk*, remark on, i, 19 n.
- Tanwin, its effect when over a letter, ii, 181
- Tashdid, its properties explained, ii, 181
- Terminations of words, the changes which they undergo, i, 55, &c.
- Th* and *the*, words ending in, i, 8
- Theater*, more consistent with analogy than *theatre*, i, 7, 39
- Thirtytwos, method of imposing, ii, 97—100; how charged, 120
- Thirtysixes, method of imposing, ii, 101—103
- Thought, what constitutes one, i, 92—94
- Three pence entitles to six pence charge, ii, 117
- Tilde, the, its meaning explained, i, 172
- Time, and its divisions, i, 187
- Titles, honorary, rules for capitalling, i, 176
- Titles of books, all important words in are begun with a capital, i, 181; how best set out, 182; double commas ugly in, *ib.*
- Title-pages, require taste and judgment in their display, ii, 232
- Trafficking, phusicking*, &c., reasons for retention of the letter *k*, i, 21
- Tranquillize*, preferable to *tranquillize*, i, 65
- Twelves, method of imposing, ii, 75—81
- Twenties, method of imposing, ii, 90
- Twentyfours, method of imposing, ii, 91—96
- Two-line letters, specimens and descriptions of various, ii, 33
- Type, at first wooden, then of pewter, &c., ii, 7; metal, first cast by Peter Schoeffer, 8; Roman, first cut by Jenson of Venice, 11; Italic, invented by Aldus, *ib.*; Greek and Hebrew, at Mentz, *ib.*; various sizes thereof explained, 29—33; table of relative sizes thereof, 34; ornamental, specimens of various, 35—38; on the mode of picking up, 42
- Type-casting machines, of Nicholson, Church, and Pouchée, ii, 26
- Typefounders, the Dutch for a long while the principal, ii, 25
- Typography, definition of the term, ii, 3; practised, in some form, in the

most remote antiquity, *ib.* (see *Printing*)

Tyro, the, what ought to be his acquirements, ii, 39; advice to, on various subjects, 41 *et seq.*

## U.

Under-runners; explanation of the term, ii, 231

*Upsilon*, in Greek, is rendered by *y* in English words, ii, 247

## V.

Verb, the essential word in a sentence, i, 94; no affirmation can be made without, *ib.*; none in French has two direct complements, 109 n.

Verbs, their action conveyed to a remote object by means of prepositions, i, 106; seldom followed by two prepositions with their cases, without the intervention of a comma, 107; no two can enter into one affirmation, if independent, 125, &c.

Vowel-sound, no pure can begin a syllable, i, 82

Vowels, their number and nature, i, 5; Hebrew, ii, 165; Syriac, 175; Persi-Arabic, 180

*Vying*, more correct than *vyeing*, i, 8

## W.

Wages, weekly, the earliest mode of payment, ii, 114; establishment, 133

Wasla, cancels alif, ii, 181

Webster, Dr., his rule respecting final *k*, i, 20

Westminster Abbey, printing first practised in, in England, ii, 12, 20

*Wherever*, incorrect in spelling, i, 56 n.

White lines, should be uniform, and set in quadrats, ii, 24

*Wholely*, observations on the word, i, 53

Willis, Dr., his opinion regarding the first printer, ii, 6

Woodcuts, how paid for under certain circumstances, ii, 133

Words, connecting, effect of their omission, in punctuation, i, 115; of the same part of speech, how pointed, 127; in opposition to each other, how pointed, 129; English, proportion which they bear to the various sizes of type, ii, 225

*Worshipping*, preferable to *worshipping*, i, 58

Wrappers, how charged, ii, 130

Wynkyn de Worde, succeeds Caxton, ii, 24

## Y.

*Y*, the letter, its various character, i, 9; changed into *i* before all vowel additions except *i*, 10; as also before most consonants, *ib.*; preceded by a vowel, remains unchanged before all terminations, *ib.*

Year, the, of different nations, i, 187; Roman, &c., 188; of the Church of Rome, 189

## Z.

Zabar, or fatha, how pronounced, ii, 180

Zanssen, the proper name of Coster, ii, 7

Zer, or kasra, explanation of the term, ii, 180

*Zink*, better orthography than *zinc*, i, 19 n.









2244

A2B4

11/3  
20 cts

TA 06072

M 3920

U. C. BERKELEY LIBRARIES



C041944824

Z 244

A2B4

THE UNIVERSITY OF CALIFORNIA LIBRARY



